Hal Leonard Guitar

RECORDED VERSIONS

With Notes & Tab

CHUCK BERRY

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Transcription Arrangements by Fred Sokolow

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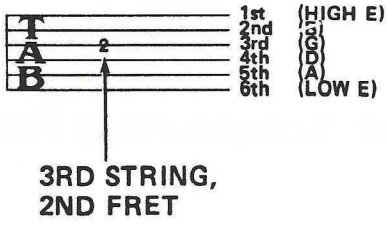
PLAYING GUIDE

The songs in this collection include the vocal line, lyrics, chords, second guitar part, and transcribed guitar solo. In addition, a line of tablature is given directly below the notated guitar part to indicate where the notes are to be played. In the tablature example below, each line represents a single string beginning with the top line 1st string down to the bottom line 6th string. Numbers placed on the lines give the fret number.



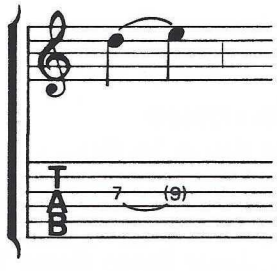
3RD STRING,
2ND FRET

NOTATION

There are several types of symbols found in the solos and second guitar parts which represent various playing techniques. The following is an explanation of their meaning.

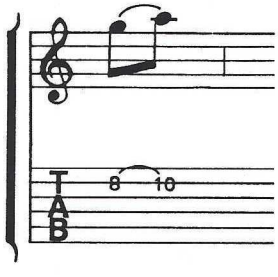
Choke — A slur mark below a number means that a lower note is fretted and choked or stretched up to the notated pitch. Place your finger on the fret indicated by the first number in the TAB line. Bend up to the pitch of the connected number to the right.

Example: play 7th fret, 3rd string D, bend up to E

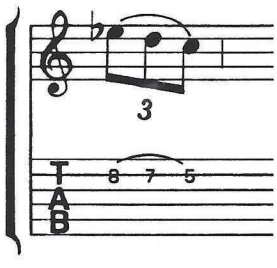


Hammer-on and pull off—The slur mark is used to indicate a hammer-on or pull-off.

Example: play 8th fret, 2nd string G, hammer-on to 10th fret, 2nd string A

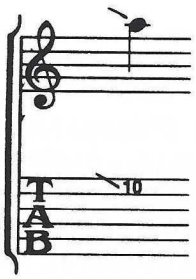


Example: play 8th fret, 3rd string E♭, pull off to 7th fret D, then to 5th fret C

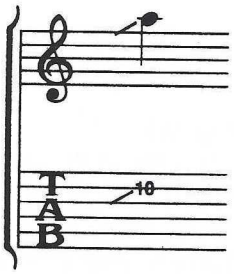


Slide—There are four possible slides. The type of slide depends on the location and direction of the line to the notehead. Slide up to the note or down to the note by one fret when the line precedes the note. A line following the note indicates a slide up or down after the note has been played.

Example: play 11th fret, 2nd string A♯ and slide down to 10th fret A

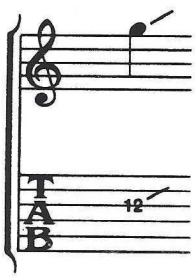


Example: play 9th fret, 2nd string A♭ and slide up to 10th fret A

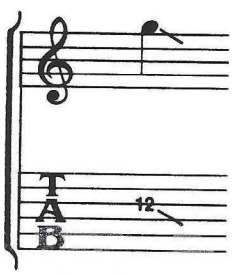


The slide after a note has been played does not end on a specific pitch. Begin lifting your finger after sliding two frets so that the string is eventually muted.

Example: play 12th fret, 3rd string G and slide up

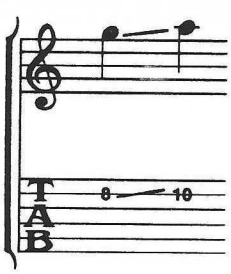


Example: play 12th fret, 3rd string G and slide down

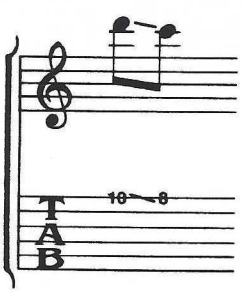


Slide to a specific note — A line connecting two notes indicates a slide from the first to the second note.

Example: play 8th fret, 2nd string G and slide up to 10th fret A



Example: play 10th fret, 1st string D and slide down to 8th fret C



CHUCK BERRY'S MUSIC. . . AN INTRODUCTION

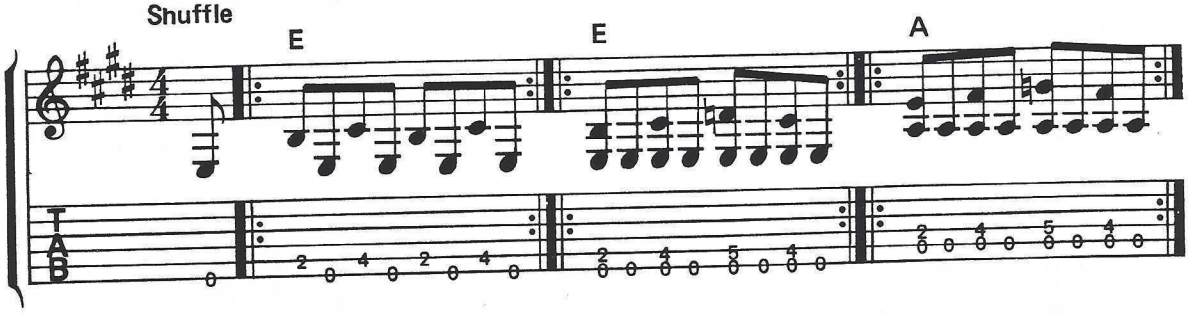
Chuck Berry is, without a doubt, the most influential and imitated rock guitarist. His hit songs of the late '50s and early '60s not only defined rock guitar, they defined early rock and roll music itself. . . its form and content. Rock then was (and is) especially for teenagers, because of its frantic energy and the subject matter of its lyrics. Berry was the first to chronicle and glorify the main teenage preoccupations: Dancing at the rock show (there were no sitting-down "rock concerts" then). . . boy chasing girl (often at the dance). . . cruising in the automobile. . . struggling through another school day, or another day of menial labor.

Berry invented the first rock and roll hero (Johnny B. Goode) and heroines (Sweet Little Sixteen, Little Queenie).

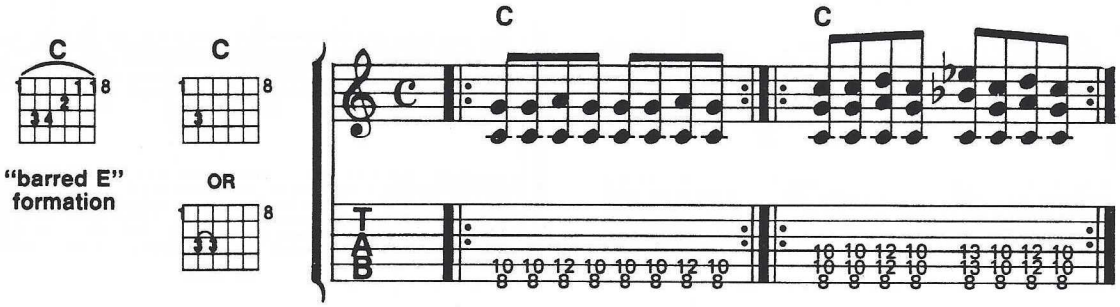
RHYTHM

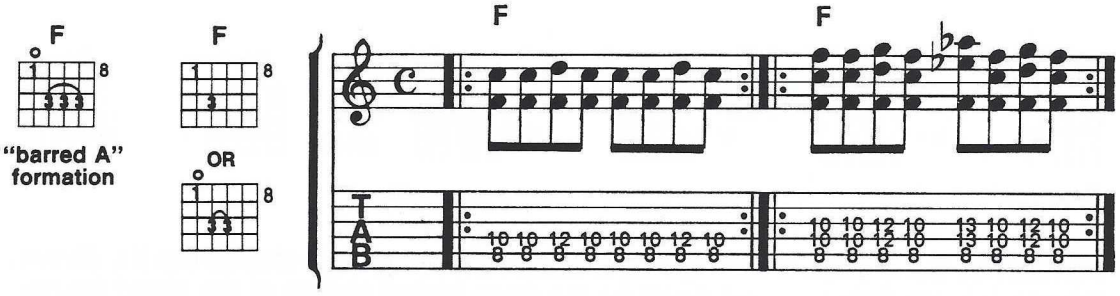
While Berry was creating this new mythology, he and his Chess Records' Chicago blues sidemen were inventing the new rock beat. Listen to the tension between the boogie-woogie shuffle and the modern straight-four rock beat in tunes like ROLL OVER BEETHOVEN and JOHNNY B. GOODE: While blues giant Willie Dixon plays a walking bass and drummer Fred Below pumps out a shuffle beat, Berry's distinctive rhythm guitar downstrokes pull the groove toward a straight-four rock feel. In 1957, when these records were made, this was a new and exciting rhythm. . . and it still swings today.

Berry created his trademark rhythm guitar sound based on an old guitar boogie pattern. He took his cue from players like Big Bill Broonzy, Lightnin' Hopkins and John Lee Hooker, who imitated the boogie-woogie pianist's left hand by playing these two-string patterns over the first position E and A chords:



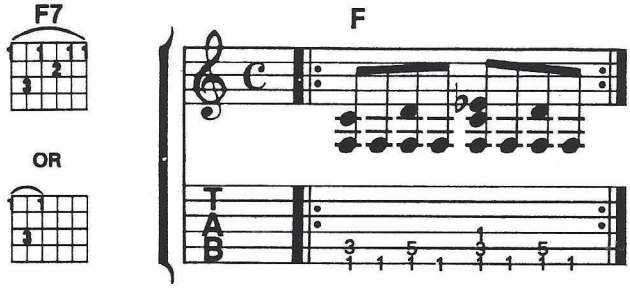
Each variation alternates the root of the chord with the fifth and sixth (and sometimes the flat seventh), creating a boogie-woogie bass pattern. Berry made these patterns moveable by basing them on the "barred E" and "barred A" chord formations:





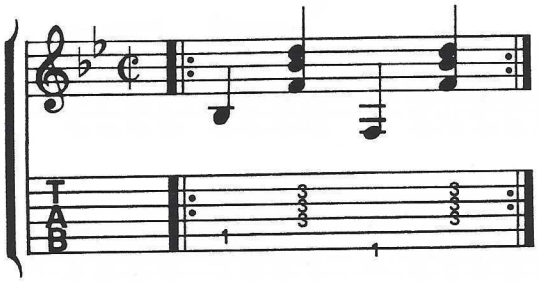
It's quite a left-hand stretch up to those sixths and flatted sevenths (Berry has big hands!), so these moveable barred chords are abbreviated: They become the two- or three-string chord fragments shown above. The "pinkie" stretches up to the sixths and flat sevenths. Sometimes the pattern that includes the flat seventh is played on the lower two strings only (e.g. use only the 6th and 5th strings to play the second C pattern above).

Here's another way to solve the "big stretch" problem (see its use in THE PROMISED LAND). The basic bar position is now a chord:

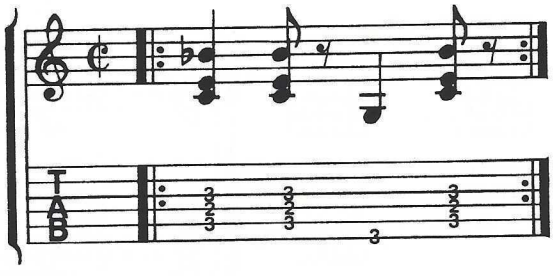


Berry uses this boogie-woogie pattern on shuffle beat tunes like ALMOST GROWN and on tunes with a straight-four feel like LITTLE QUEENIE. Either way, he plays mostly downstrokes with a flatpick. The vast majority of his records feature this backup style. Two notable exceptions are the cut-time tunes, MABELLENE and BEAUTIFUL DELILAH, which have country-style backup patterns:

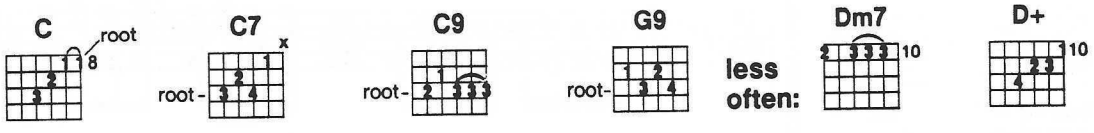
MABELLENE
(RHYTHM PATTERN)



BEAUTIFUL DELILAH
(RHYTHM PATTERN)

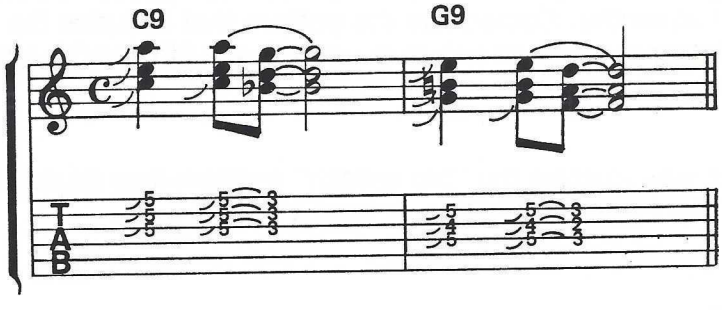


You won't find a lot of fancy chords in Berry's backup. Besides the bar chords already mentioned, these moveable formations turn up in several tunes:



F formation

Sometimes Berry plays a Chicago-style blues lick, using ninth chords like the above C9 and G9. He slides up and down on the three higher strings of the chord formations, like this:



(See MEMPHIS, LET IT ROCK, CAROL and AROUND AND AROUND for variations of these ninth licks.)

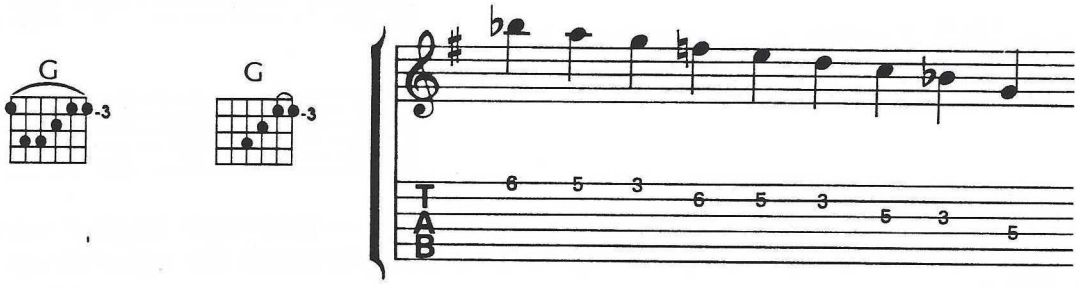
LEAD

Though his poetic lyrics and his driving beat would have made him a star, Berry also came on the scene with a distinctive, searing guitar style. Its double-note bluesy licks plus several trademark riffs make it instantly recognizable. Berry credits Charlie Christian, the first great electric guitar soloist and jazz innovator, and Carl Hogan, guitarist for R & B singer/sax player Louis Jordan, as two main influences on his guitar style. (Louis Jordan's comic and earthy lyrics also affected Berry's writing style.) But one also hears the influence of early bluesmen T-Bone Walker and Muddy Waters in Berry's playing.

Waters had more than a musical effect on Berry; he introduced Berry to Leonard Chess, who signed him and teamed him up with some of the best blues players who ever lived: the great upright bass player/writer Willie Dixon, drummer Fred Below, and Berry's longtime pianist-partner, Johnny Johnson.

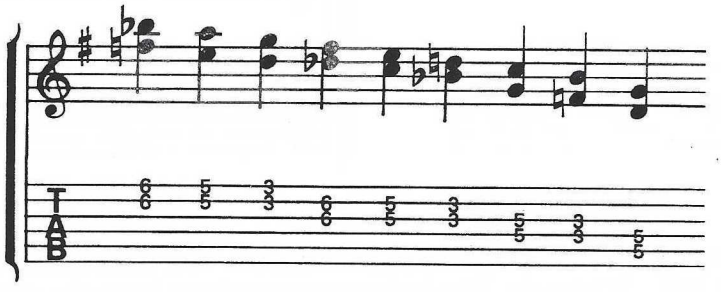
Most of Berry's solos are based on the blues fingering position made famous by T-Bone Walker, B.B. King and many other great electric blues guitarists. This blues scale is related to the "barred E" position: You get your left hand "in position" by playing the appropriate "barred E" chord or its equivalent "F formation":

G blues scale

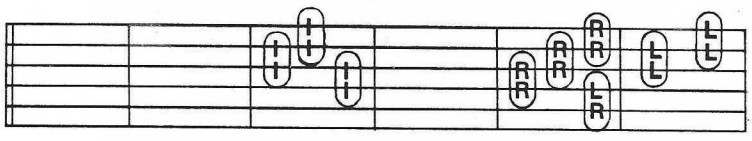


Berry plays this same scale, but he adds a harmony and plays double notes:

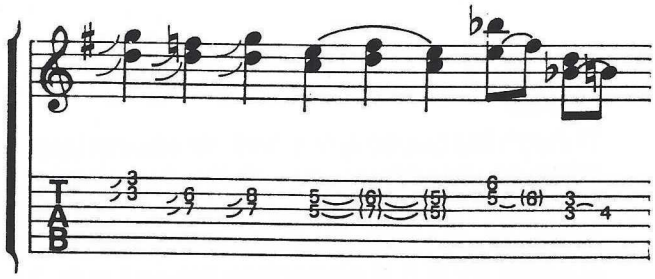
G blues scale



Here's a handy way to finger the "double-stops."

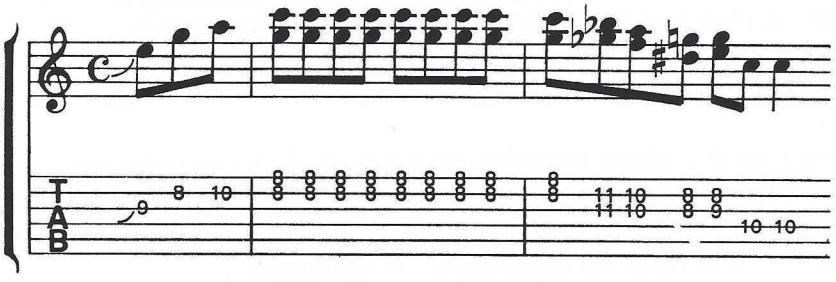


Here are some typical Berry licks; they are embellishments of the double-note scale on page 7: slides, chokes (stretching the strings) a hammer-on and three more double-stops.



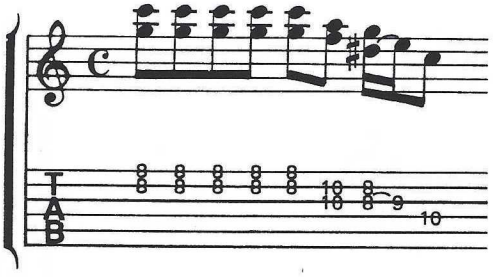
If you can play the "double-note scale" and its embellishments in several keys, you have a good handle on Berry's soloing style. The next step is to play the signature riff with which he began so many songs and solos:

Intro to THE PROMISED LAND:



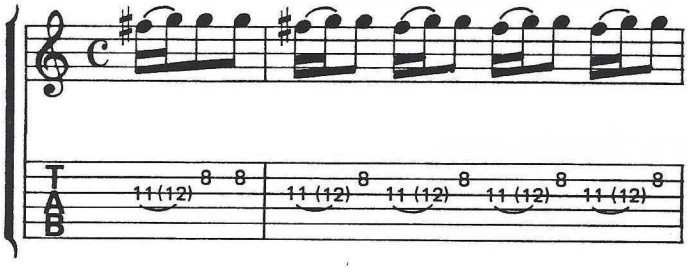
For variations on this theme, see intro to CAROL, LITTLE QUEENIE, JOHNNY B. GOODE, ROLL OVER BEETHOVEN, LET IT ROCK, SWEET LITTLE ROCK AND ROLLER and BACK IN THE U.S.A.!

The intro to LITTLE QUEENIE has a variation in it that is an essential Berry lick — a hammer-on from minor to major third:

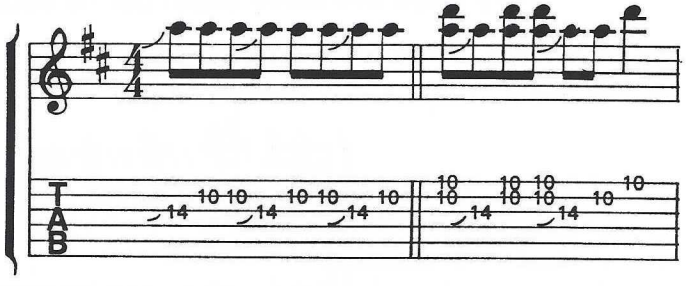


Berry adapted a Charlie Christian lick — based on the blues scale — to his style: he plays the same note on two different strings, sliding or choking the lower string to match the higher string. Here are some samples:

from CAROL

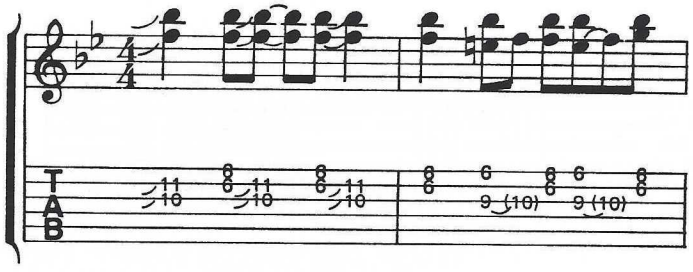


two licks from ROLL OVER BEETHOVEN



Notice the 1st string/harmony note in the last measure above. The next quote from JOHNNY B. GOODE has a similar 1st string/harmony. The two measures show how you can create the same effect with a slide or a choke:

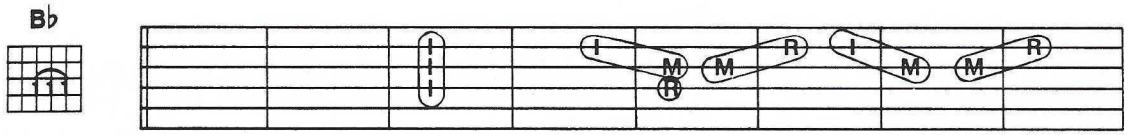
from JOHNNY B. GOODE



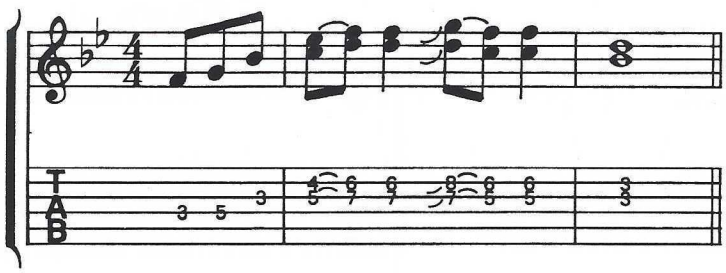
Berry often uses the licks just described — all based on the same blues scale — to mimic his singing; he sings a phrase, then echoes himself with the guitar. Listen to this effect on SCHOOL DAYS, NO PARTICULAR PLACE TO GO and CAROL.

Though the vast majority of Berry's solos are based on the double-note blues scale that springs from the F chord formation, a few solos start from a major chord triad instead, and use a different set of double-stops:

Key of B♭



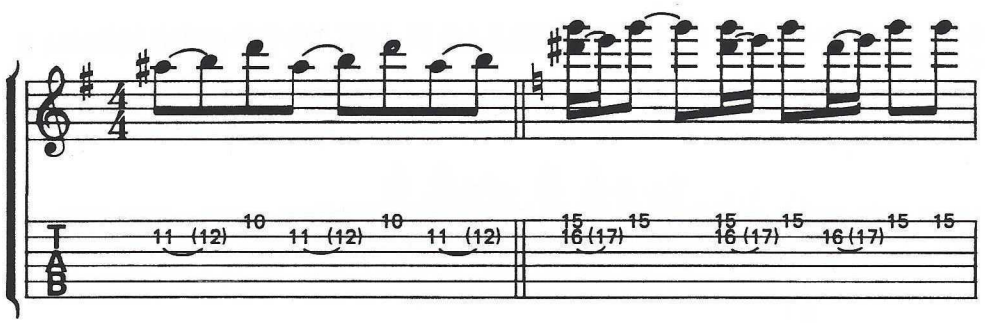
Sample licks



You'll find more samples of this type of playing in the intro to MABELLENE and the beginning of all the solos in THE PROMISED LAND. The intro to NADINE has a similar lick.

Big Bill Broonzy, among other blues players, played a bluesy imitation of a bottleneck lick on the top two strings, usually in the key of E, in which the 1st string is the fifth above the tonic and the 2nd string is stretched from the minor to the major third. Berry makes this a moveable lick in the next two quotes:

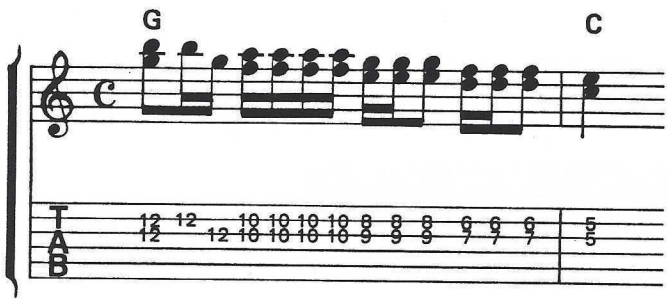
from SWEET LITTLE ROCK AND ROLLER **from I'M TALKING ABOUT YOU**



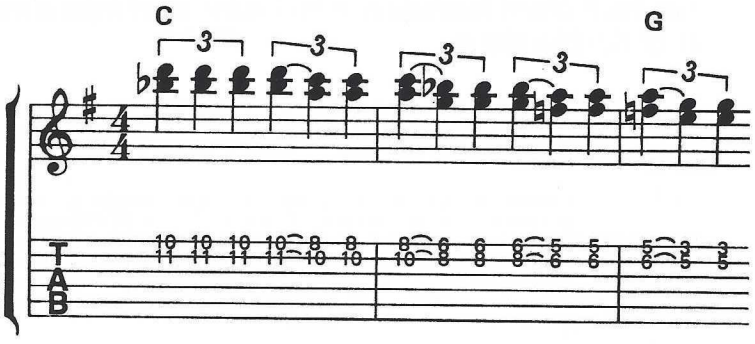
For more on this lick, see the notes preceding LET IT ROCK.

Berry sometimes plays descending double-stop runs based on the major scale — with an occasional blue note thrown in. These pairs of notes are played on the 1st and 2nd, or 2nd and 3rd strings, and Berry often slides from one double-stop to another. Here are samples from four tunes in this book:

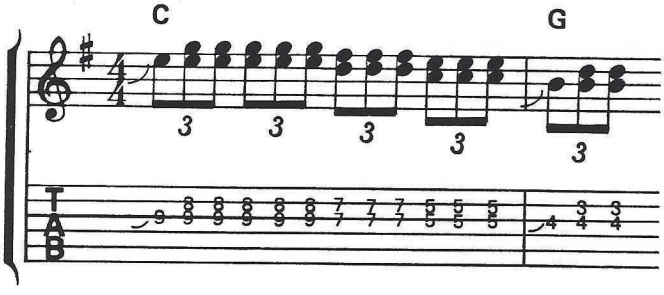
from THE PROMISED LAND



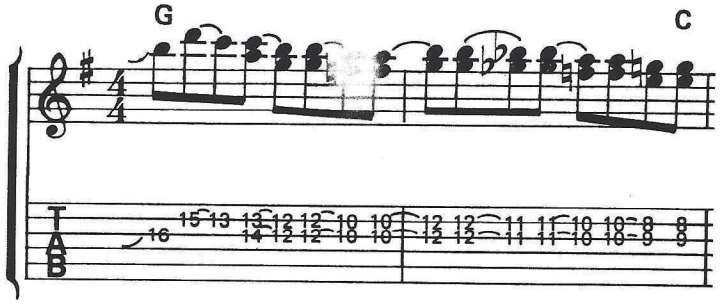
from ALMOST GROWN



from NO PARTICULAR PLACE TO GO



from GUITAR BOOGIE

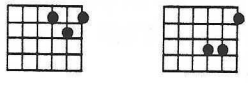


These are riffs Berry used in many tunes. He also has a way of pulling unexpected licks out of a hat . . . just when you think you've figured out his style. For instance:

- The use of a bottleneck in LET IT ROCK.

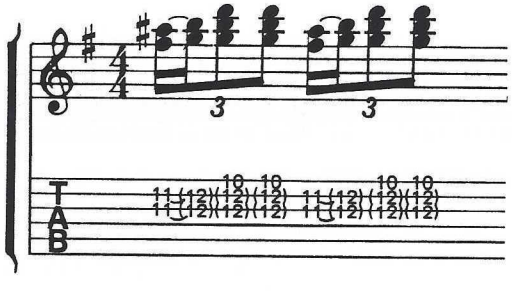
- Soloing with three-string chords (the D formation in MABELLENE and the B♭ formation in THE PROMISED LAND).

D form. **B♭ form.**



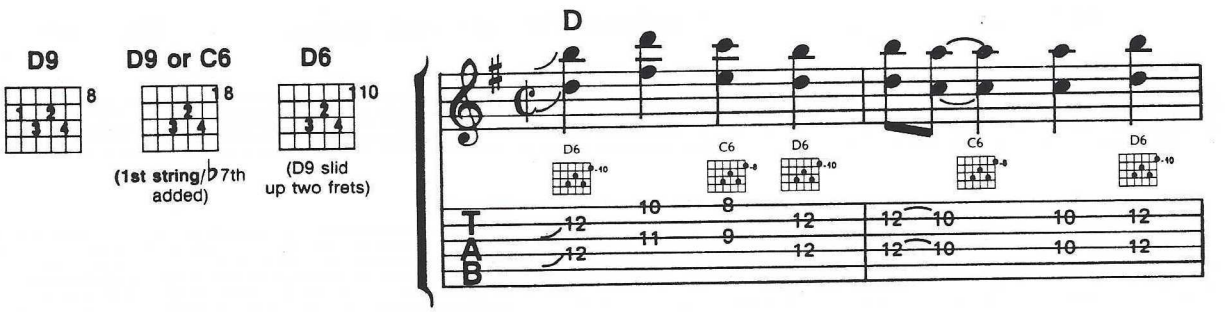
- The interesting use of fourths (yet another double-stop idea) in SCHOOL DAY during some of the "answer-back" licks; and again in the intro to MABELLENE and toward the end of the second MABELLENE solo.

- The difficult "double-choke" in NO PARTICULAR PLACE TO GO which imitates a bottleneck lick:



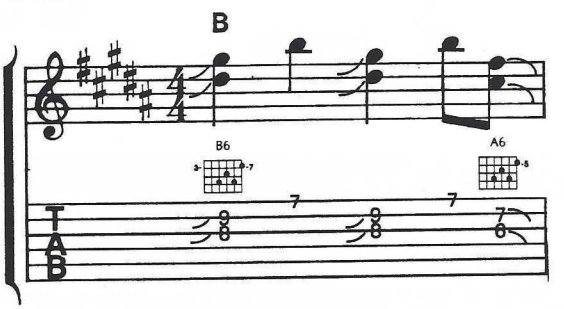
- To further embellish the "sliding ninth chord" lick mentioned above, Berry added the 1st string/♭7th note to the ninth chord and omitted the 4th string; then he slid this ninth chord up two frets. In this sample, notice that the "slid up two frets D9 chord" is a D6! The *normal* D9 chord resembles a C6. Berry plays bluesy licks by sliding back and forth between the "D6" and "C6" in MEMPHIS; the whole solo is based on this sliding ninth chord lick:

from MEMPHIS



In this quote from AROUND AND AROUND (key of B) Berry plays different licks based on the same "sliding ninth chord" concept:

from AROUND AND AROUND



All these guitar techniques are within the blues tradition, and Berry is definitely a rhythm and blues player. Most of his songs are variations of the traditional twelve-bar blues pattern.

You'll find many samples of all the above guitar riffs — lead and rhythm — in the transcriptions that follow. They are written in the same key in which they were recorded, (as closely as this transcriber can determine), but if your turntable or tape player puts a song a fret sharper or flatter than what's written here, just move the arrangement up or down a fret as called for; all these solos and backup parts are played with moveable formations.

When two guitars appear on a record, the "lead" guitar is transcribed, whether it's soloing, playing backup licks or punctuating the rhythm with "chop chords" (as in SWEET LITTLE ROCK AND ROLLER). The "second guitar" is invariably playing the standard boogie-woogie Berry-style backup.

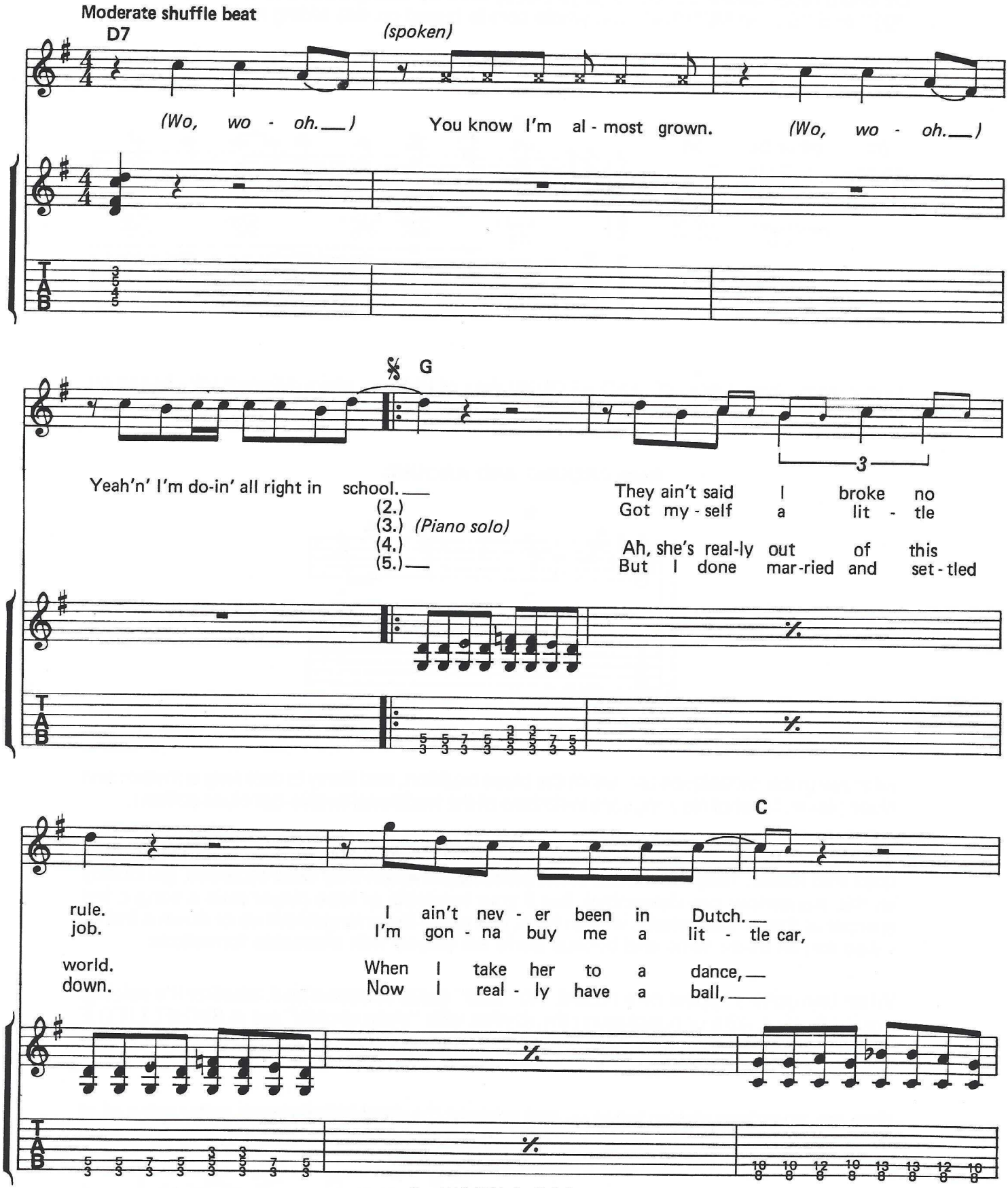
Here are seventeen classic tunes — and some of the most imitated rock guitar solos of all time.

Fred Sokolow

ALMOST GROWN

Note the "descending double-stop" lick halfway through the solo (as mentioned in the *Introduction).*

Words and Music by Chuck Berry



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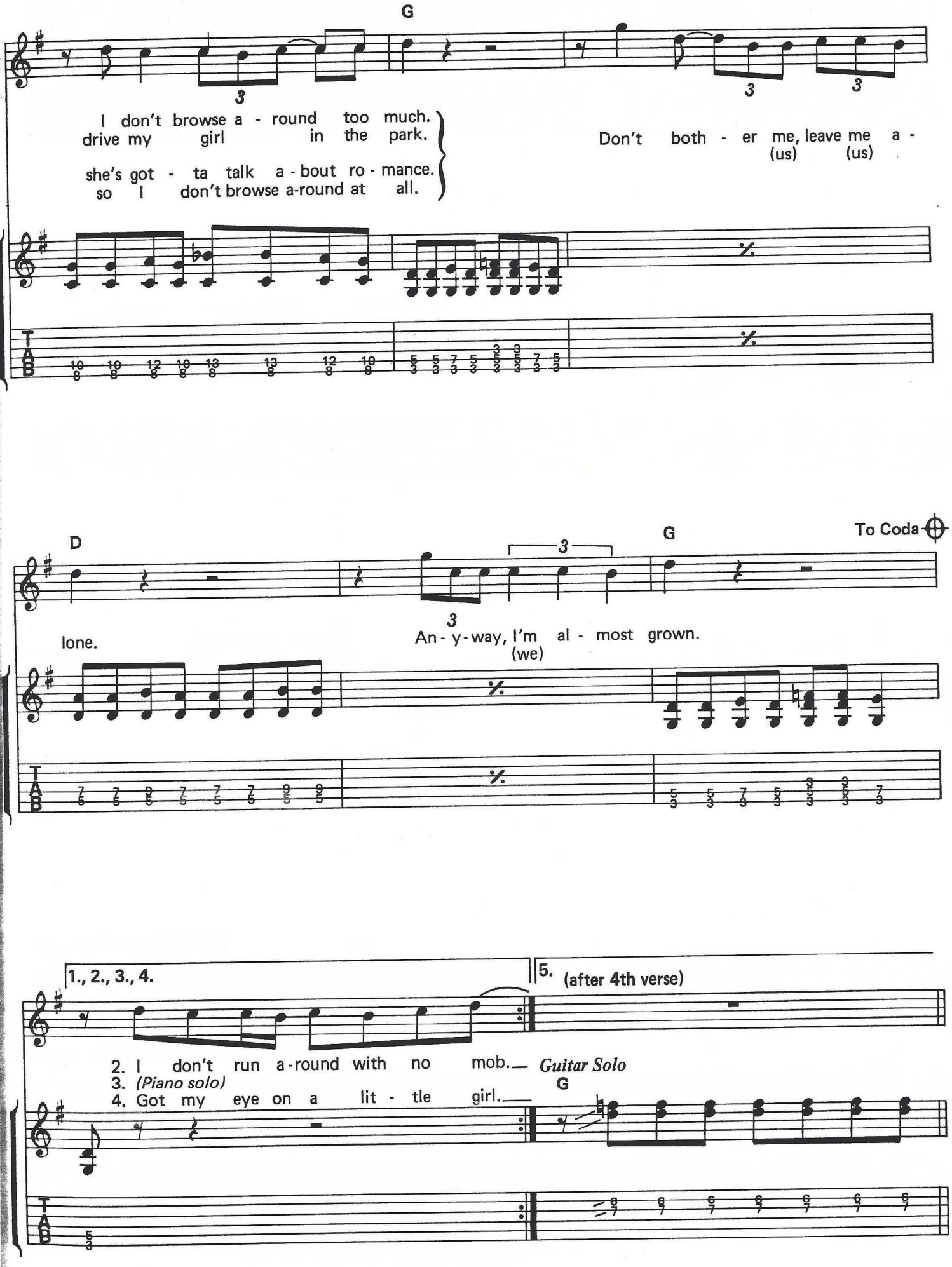
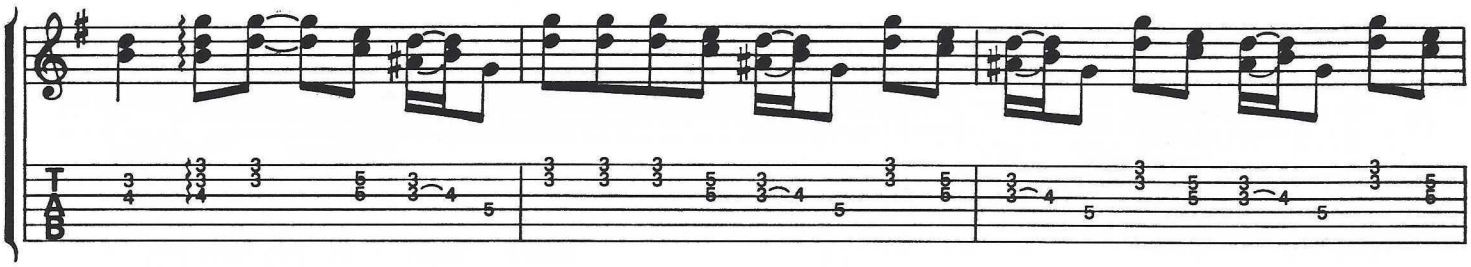
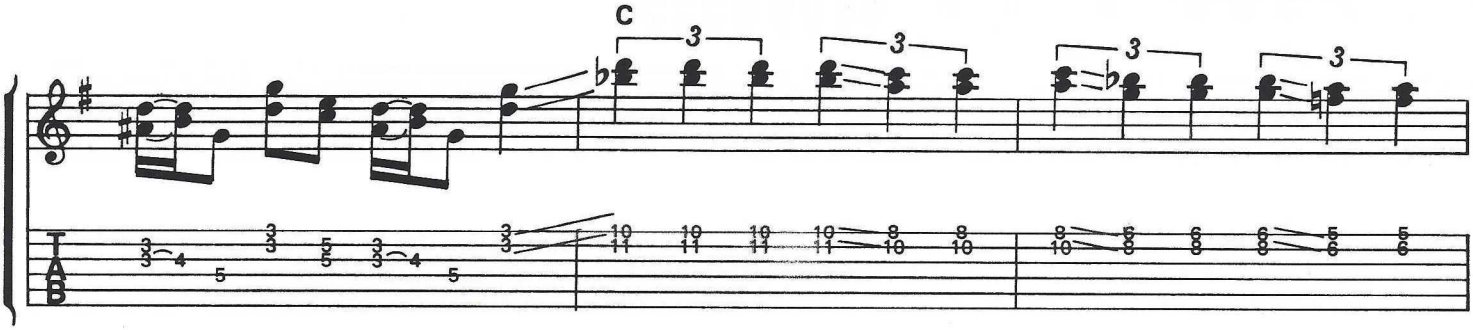
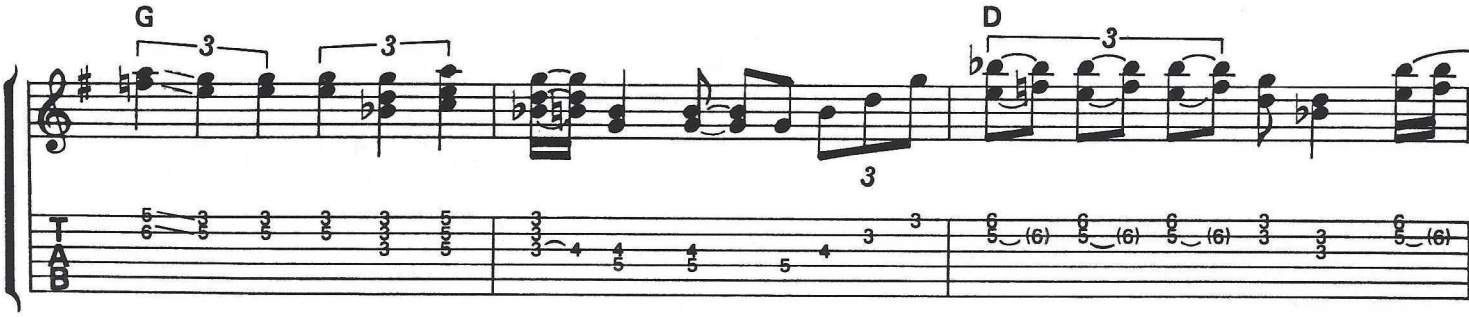
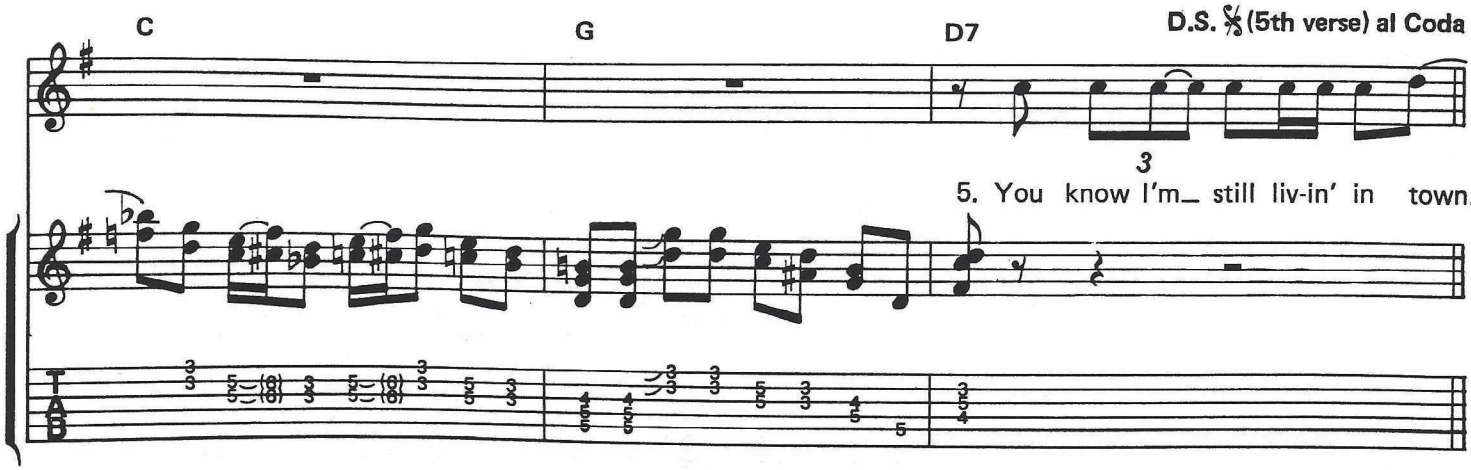
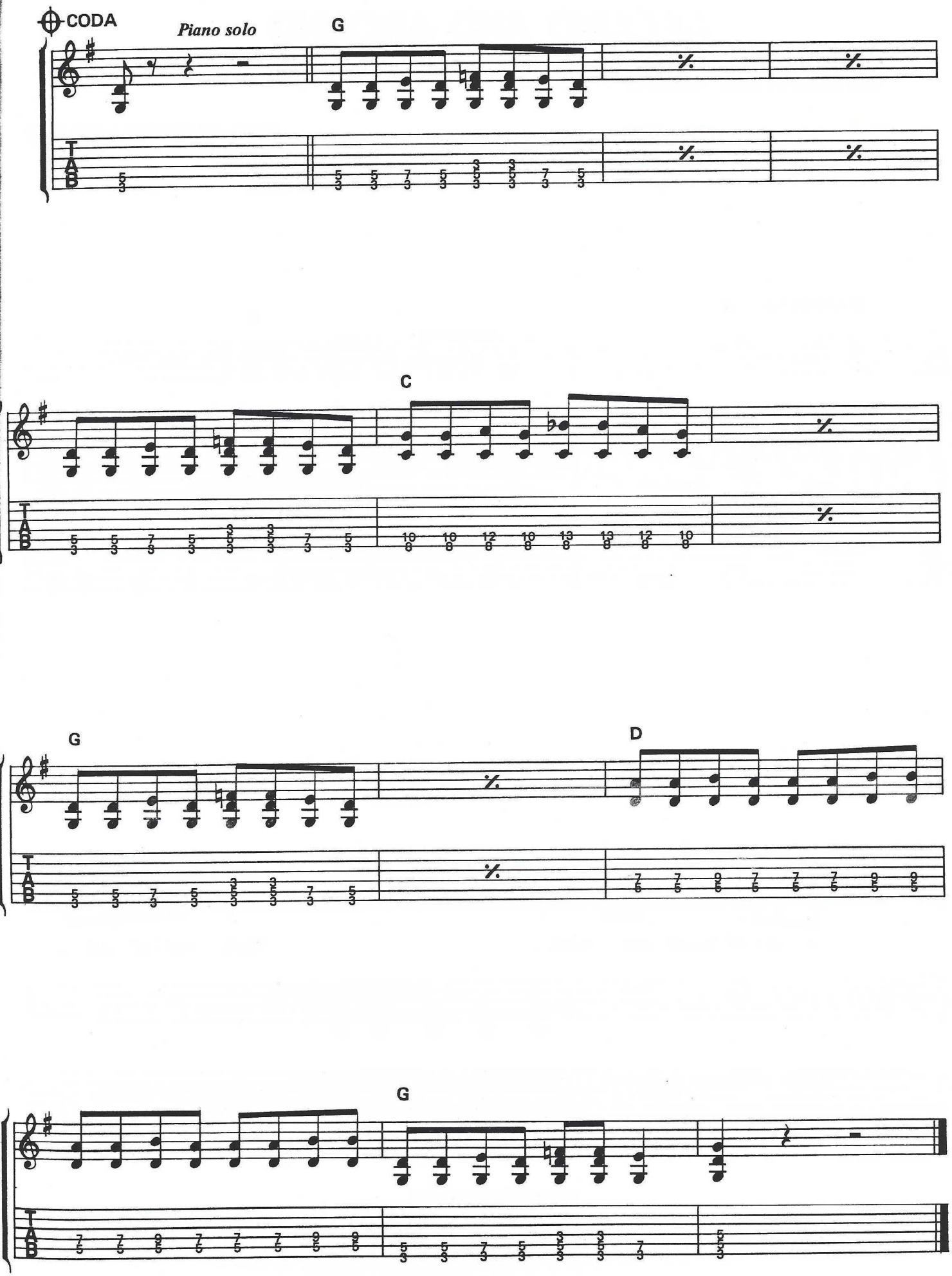

G
I don't browse a - round too much.
drive my girl in the park.
she's got - ta talk a - bout ro - mance.
so I don't browse a-round at all.
Don't both - er me, leave me a -
(us) (us)
D
G
To Coda
lone.
An - y - way, I'm al - most grown.
(we)
1., 2., 3., 4.
5. (after 4th verse)
2. I don't run a-round with no mob.
3. (Piano solo)
4. Got my eye on a lit - tle girl.
Guitar Solo
G




C


G
D

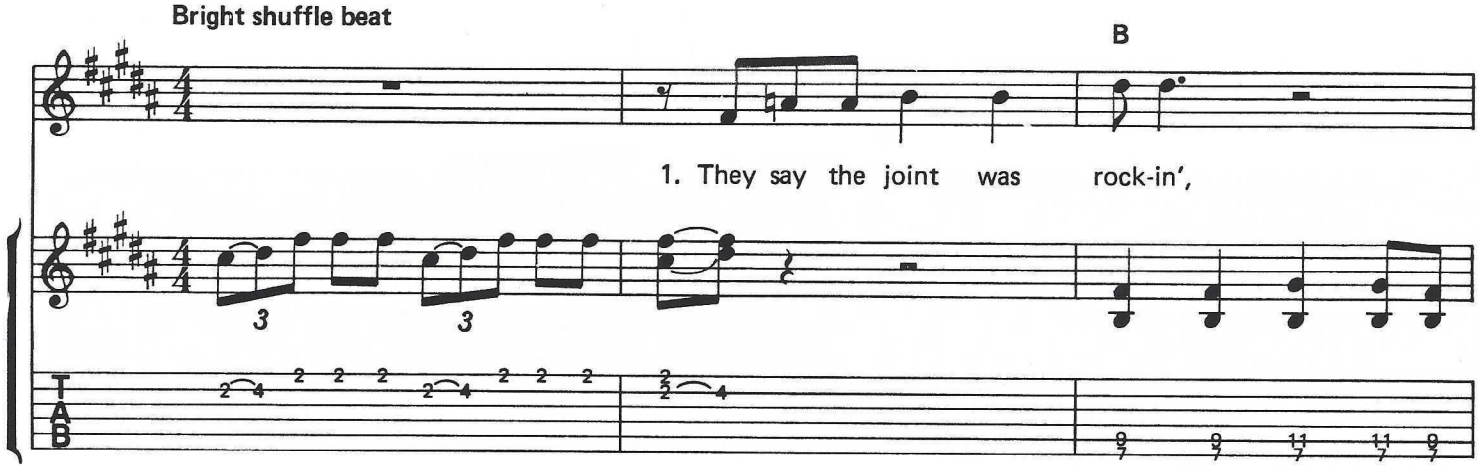

C
G
D7
D.S. 𝄋 (5th verse) al Coda
5. You know I'm_ still liv-in' in town._

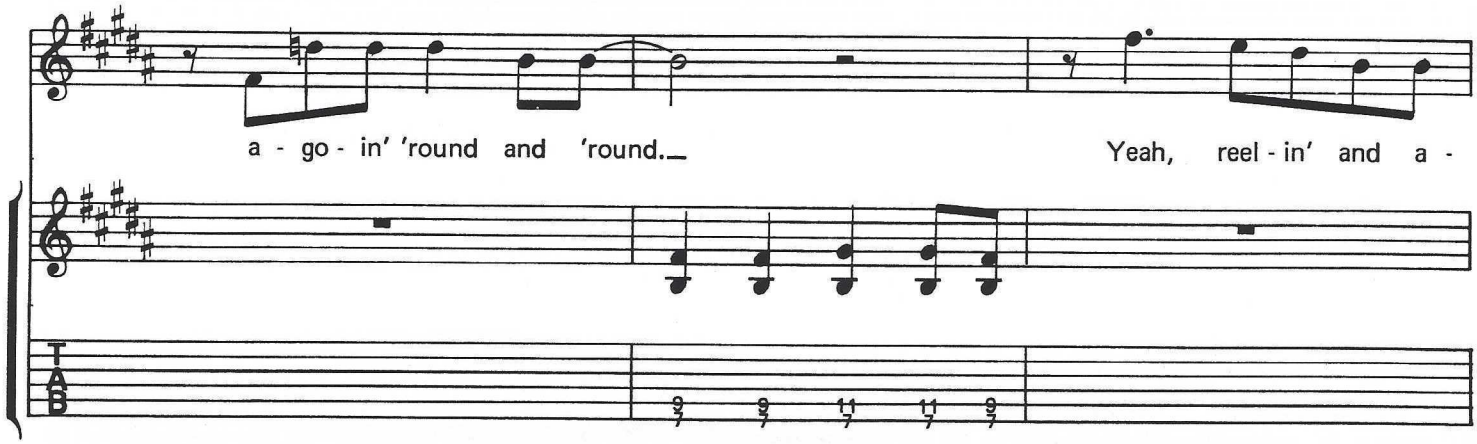

CODA
Piano solo
G
C
G
D
G

AROUND AND AROUND

The backup lick during the second verse, and the second solo, are derived from the "sliding ninth chord" idea described in the *Introduction.*

Words and Music by Chuck Berry





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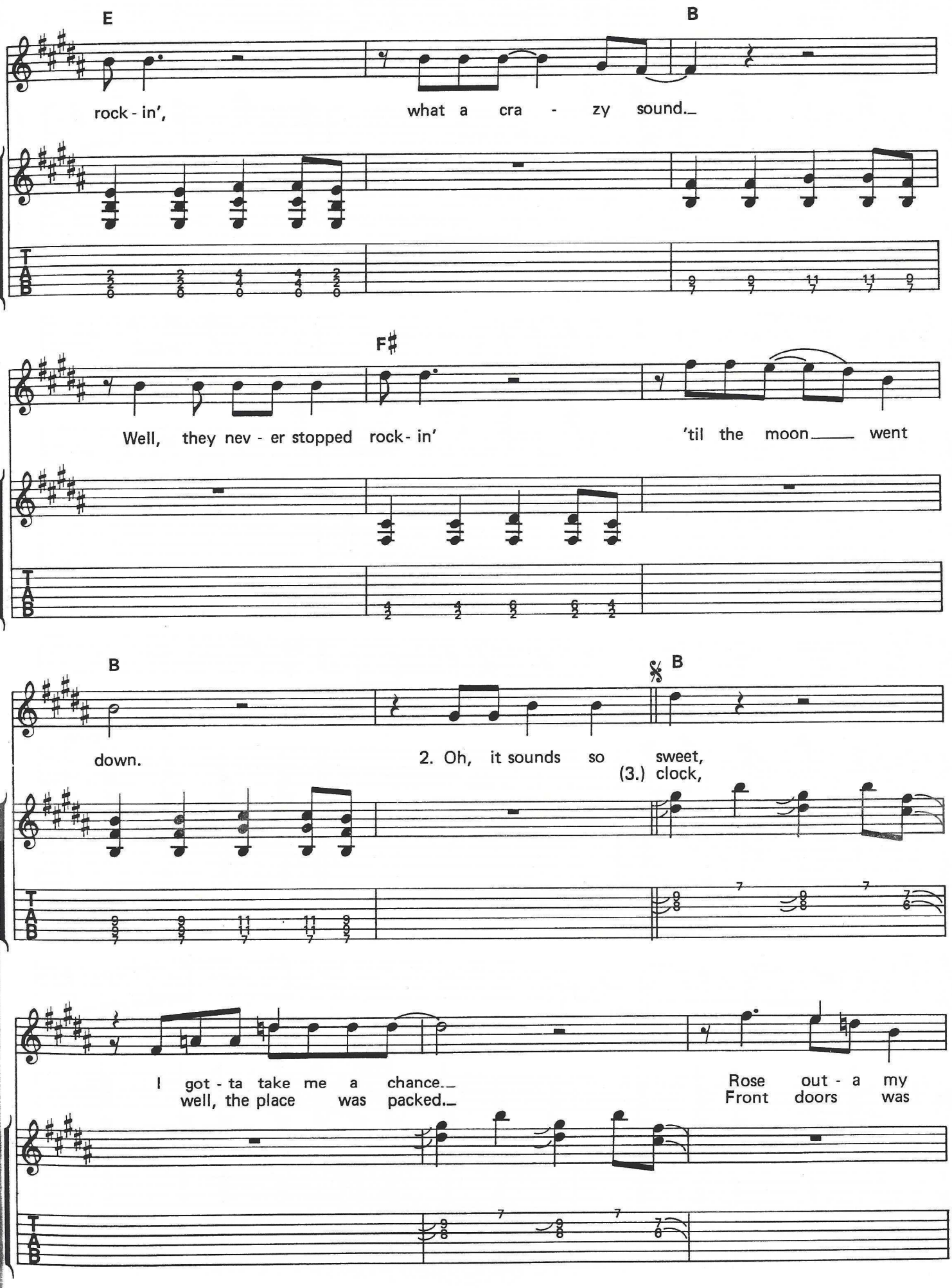
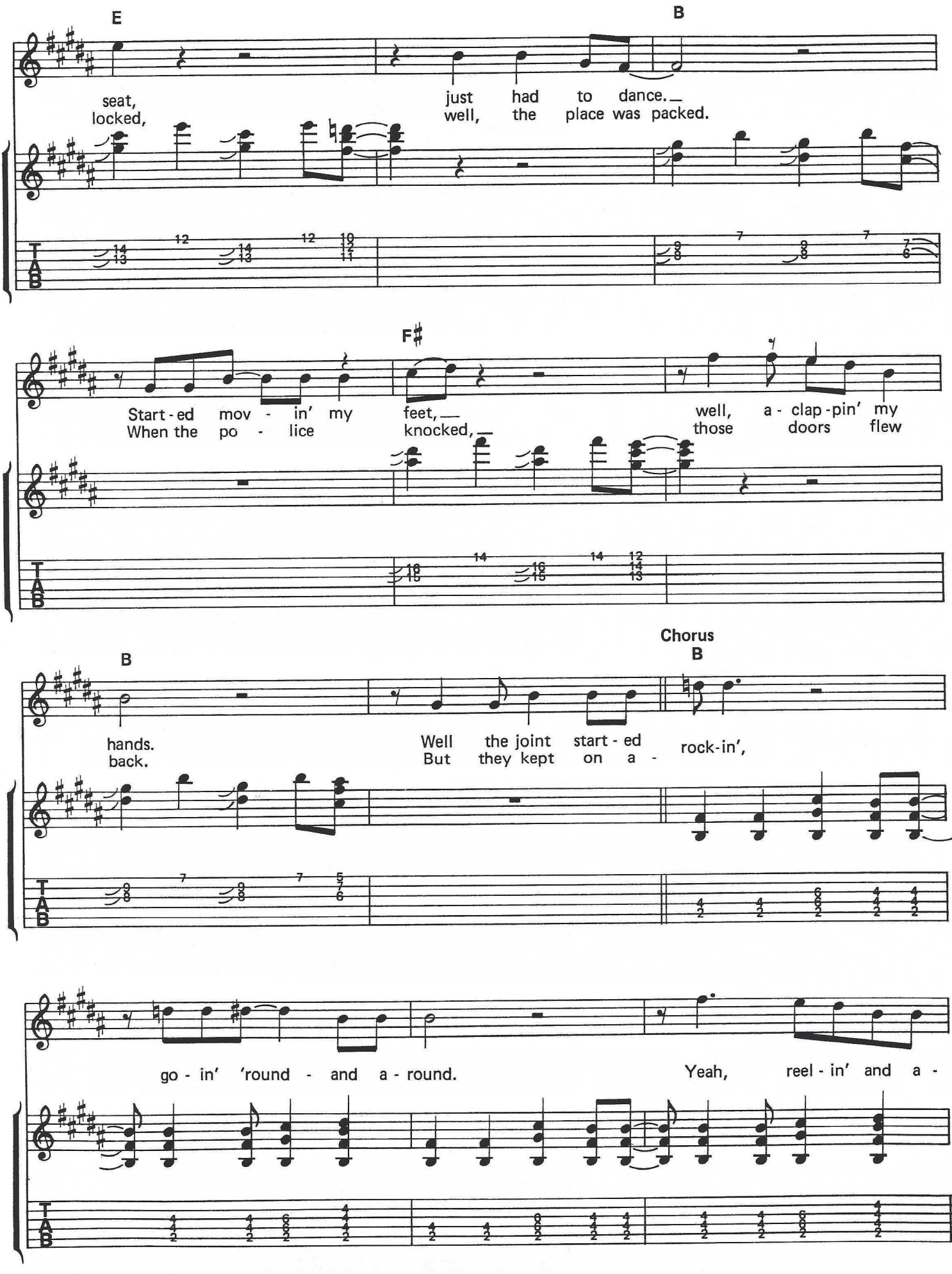
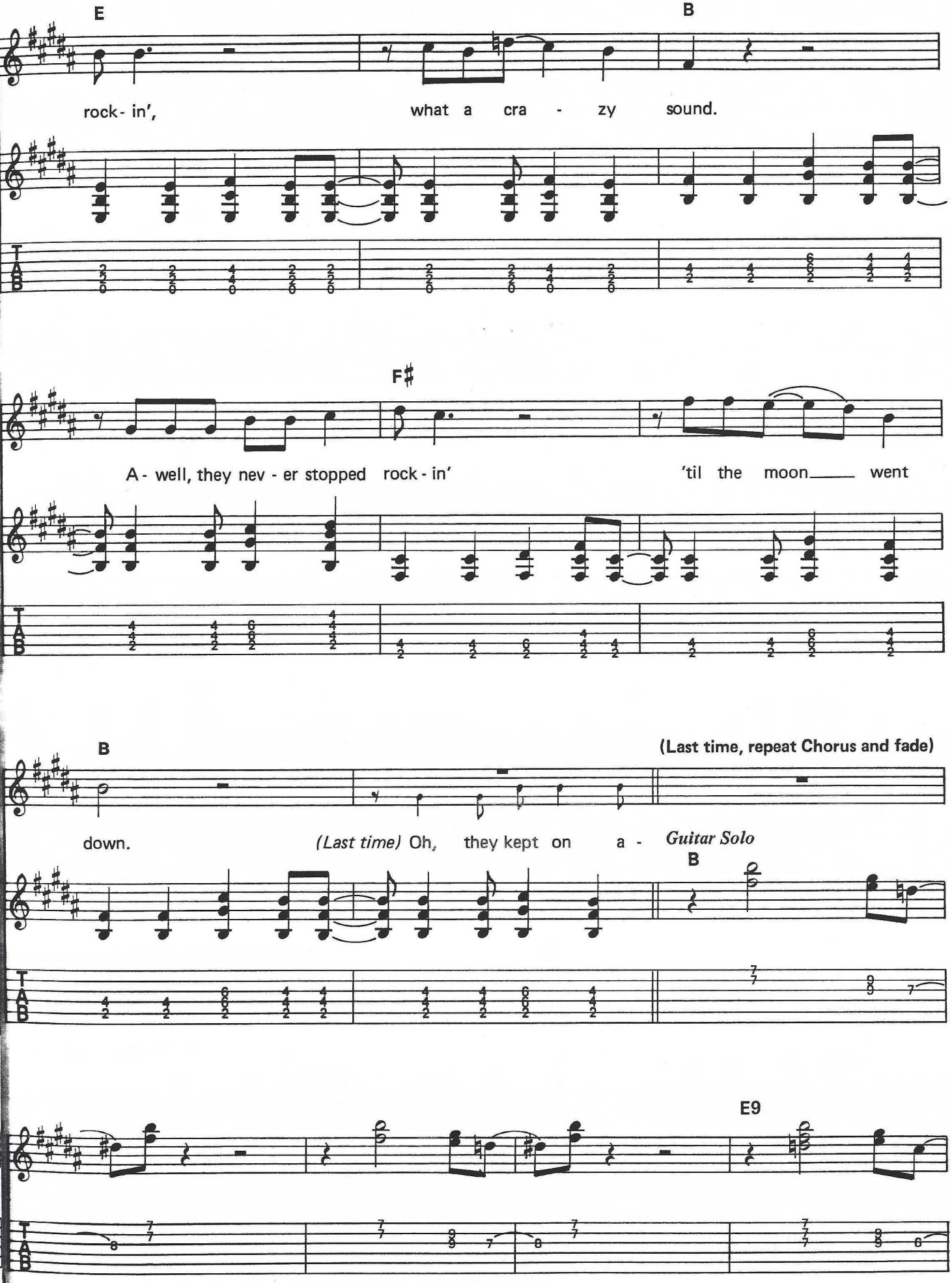
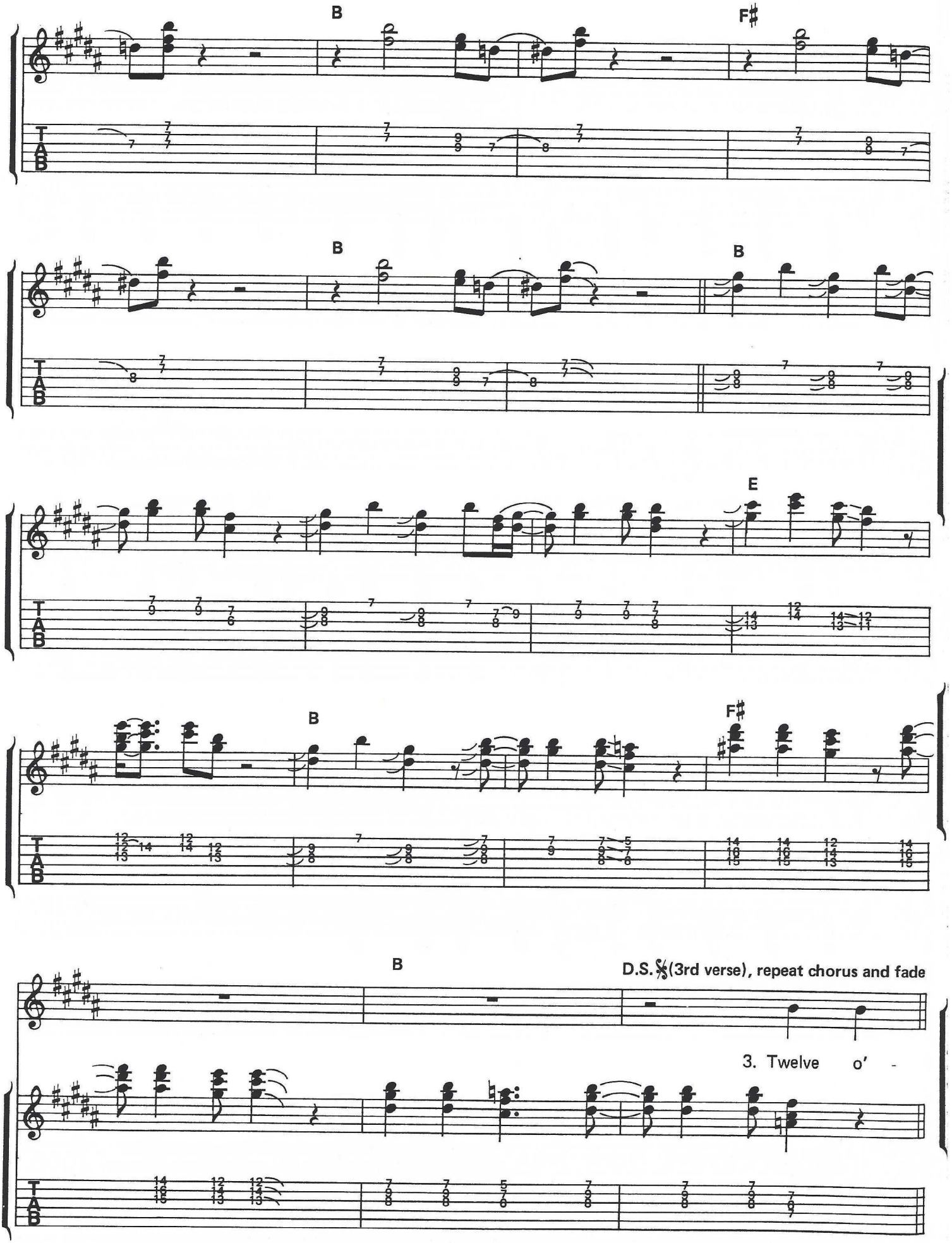

E
B
rock - in',
what a cra - zy sound._
F♯
Well, they nev - er stopped rock - in'
'til the moon___ went
B
B
down.
2. Oh, it sounds so sweet,
(3.) clock,
I got - ta take me a chance._
well, the place was packed._
Rose out - a my
Front doors was


E
B
seat,
locked,
just had to dance.
well, the place was packed.
F♯
Start - ed mov - in' my feet,
When the po - lice knocked,
well, a - clap - pin' my
those doors flew
B
Chorus
B
hands.
back.
Well the joint start - ed
But they kept on a -
rock - in',
go - in' 'round - and a - round.
Yeah, reel - in' and a -

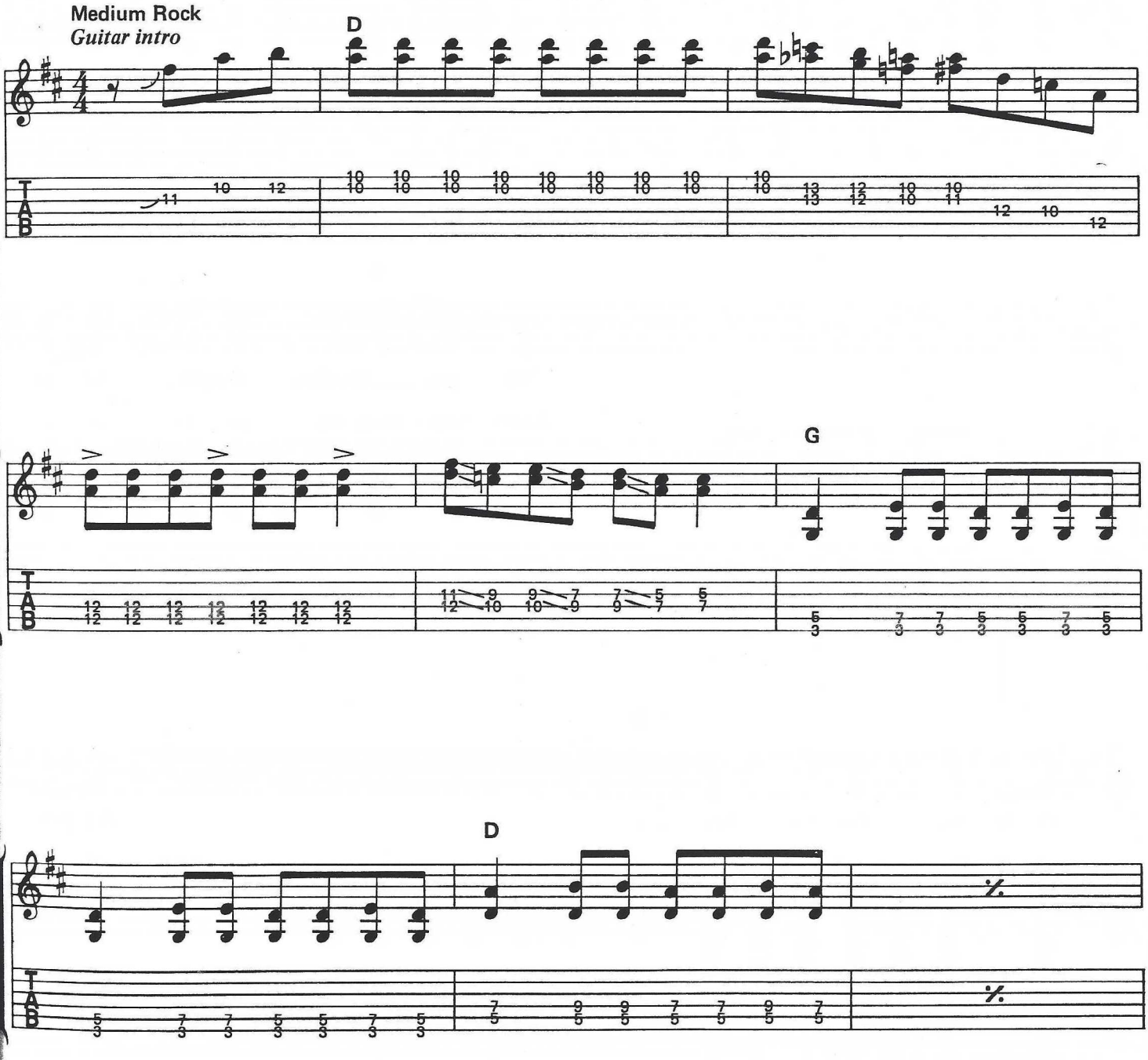

E
B
rock- in',
what a cra - zy sound.
F♯
A- well, they nev - er stopped rock- in'
'til the moon___ went
B
(Last time, repeat Chorus and fade)
down.
(Last time) Oh, they kept on a -
Guitar Solo
B
E9


B
F♯
B
B
E
B
F♯
B
D.S.𝄋(3rd verse), repeat chorus and fade
3. Twelve o' -

BACK IN THE U.S.A.

Berry wrote the song after a trip to Australia. The list of U.S. cities sounds like a patriotic litany: "Detroit, Chicago, Chattanooga, Baton Rouge." He developed the idea further a few years later in THE PROMISED LAND. And the Beatles used this song for inspiration when they wrote BACK IN THE USSR.

Words and Music by Chuck Berry



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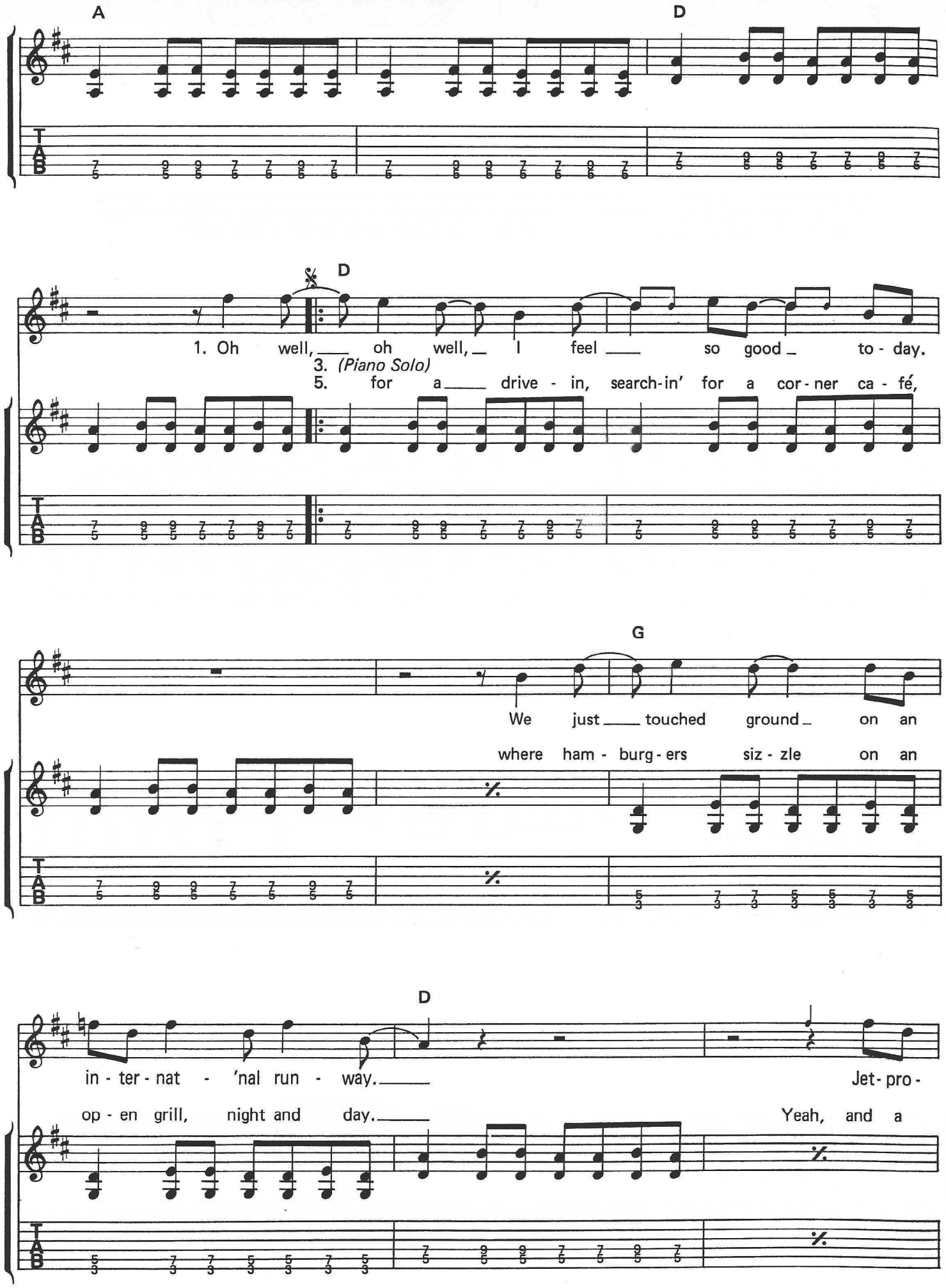
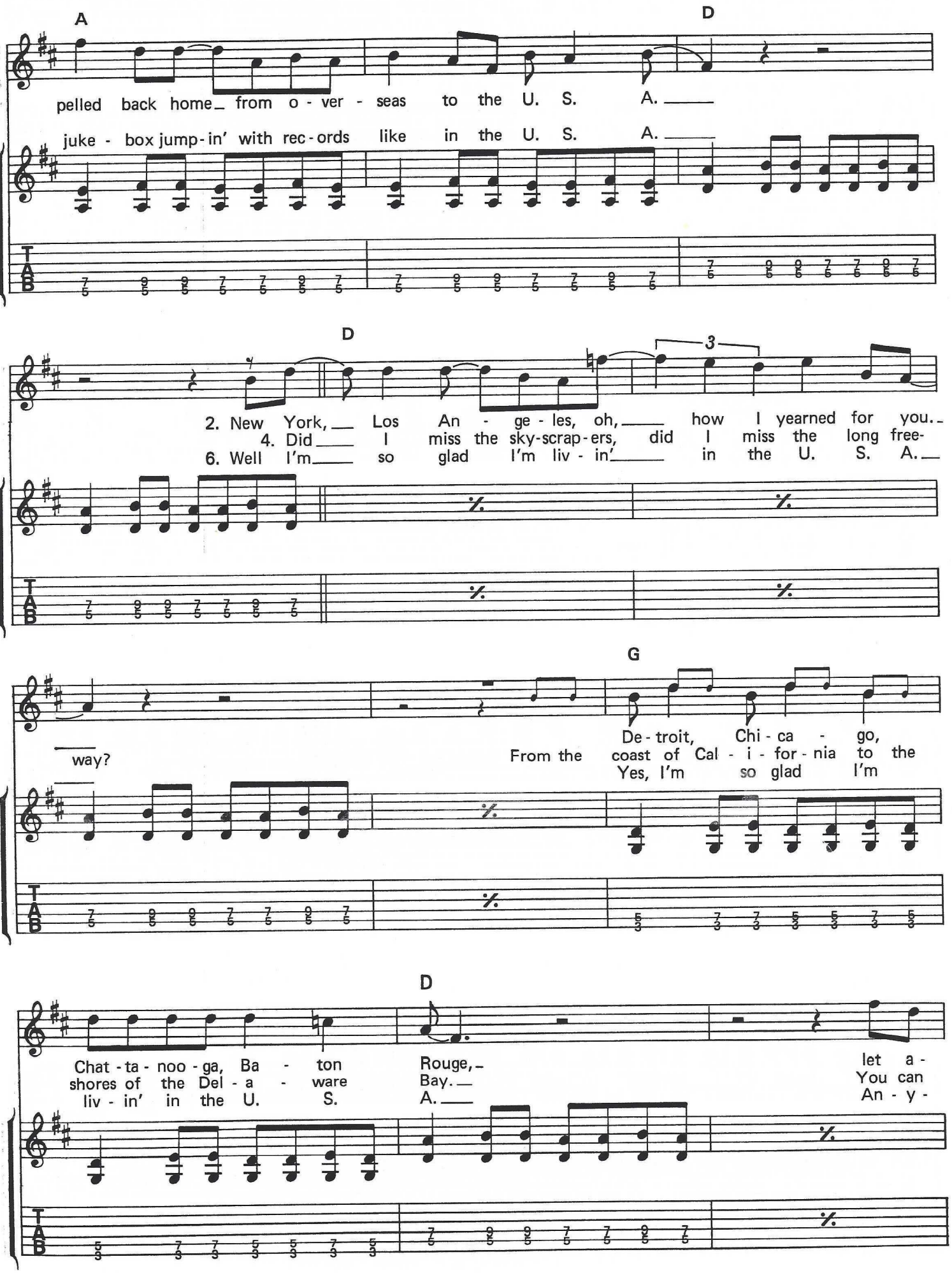
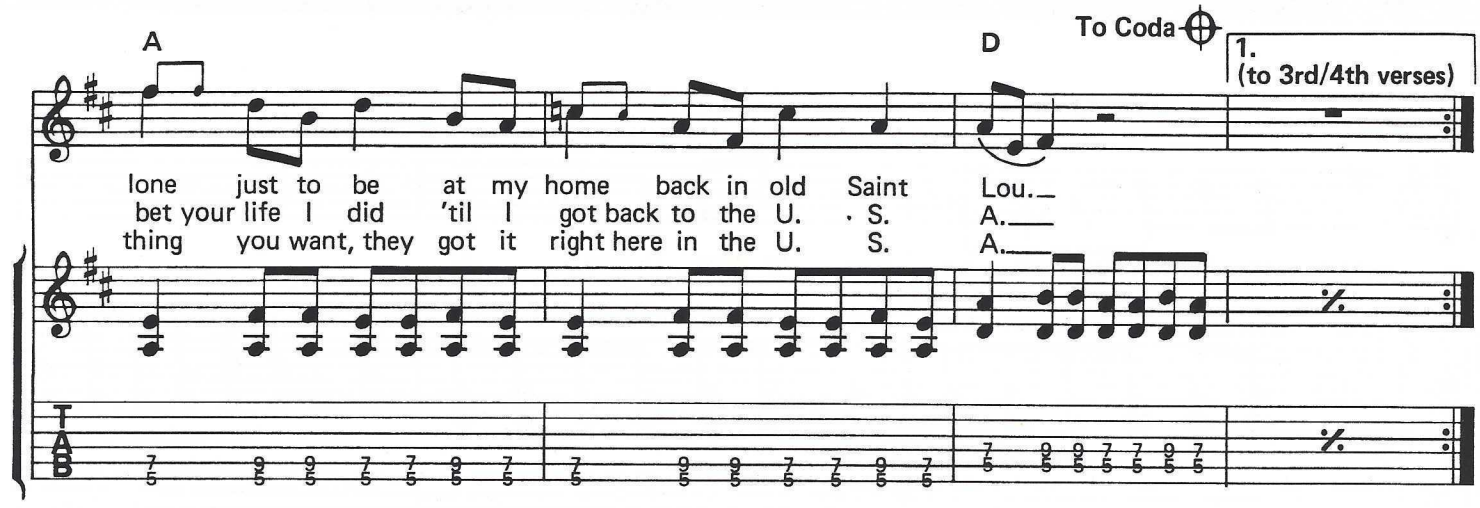
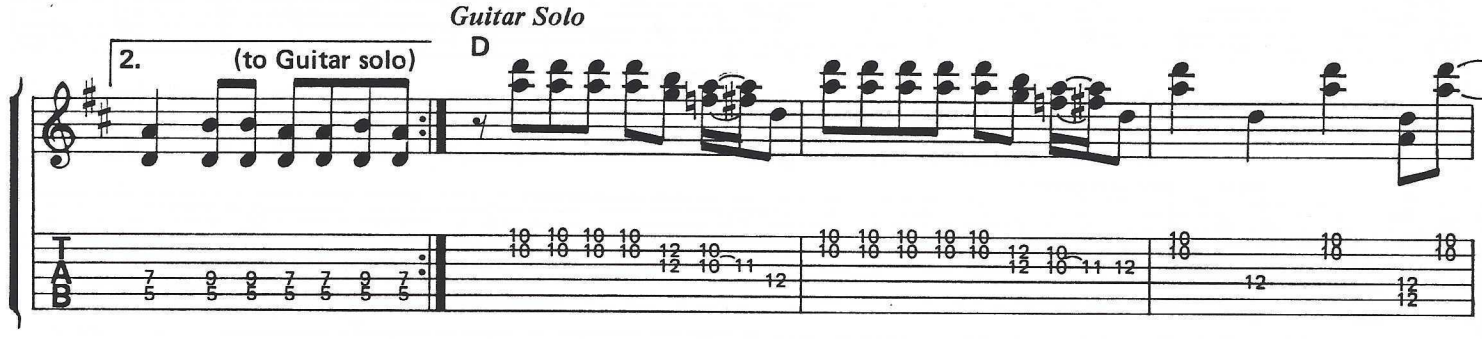
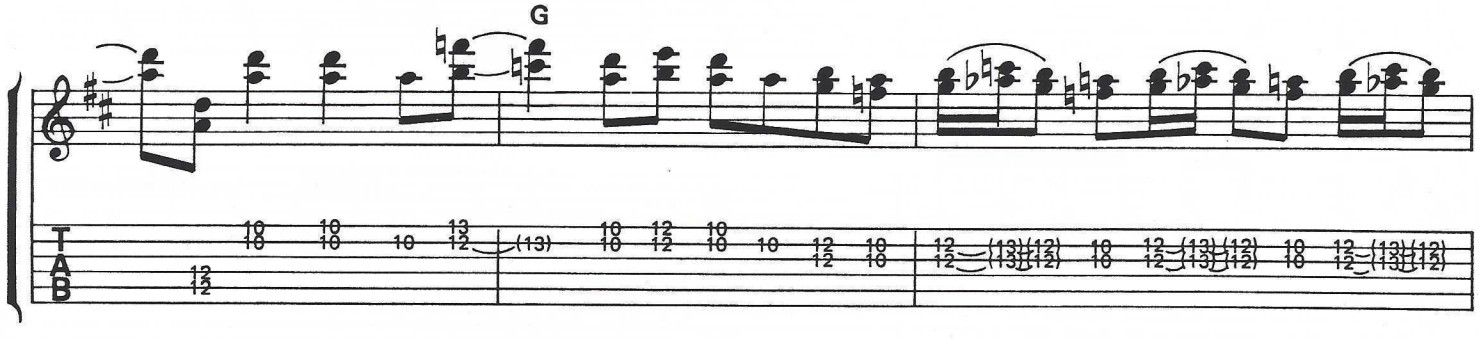
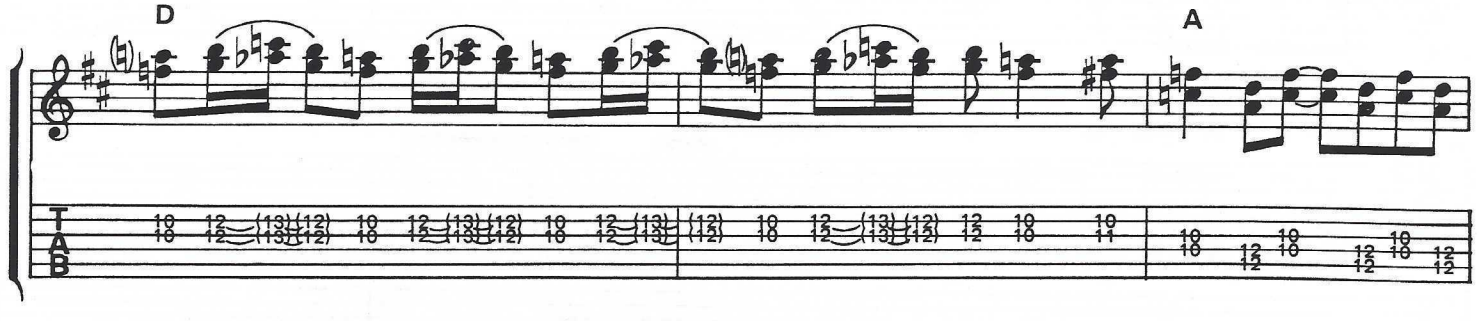

A
D
D
1. Oh well, oh well, I feel so good to - day.
3. (Piano Solo)
5. for a drive - in, search-in' for a cor - ner ca - fé,
G
We just touched ground on an
where ham - burg - ers siz - zle on an
D
in - ter - nat - 'nal run - way.
Jet - pro -
op - en grill, night and day.
Yeah, and a

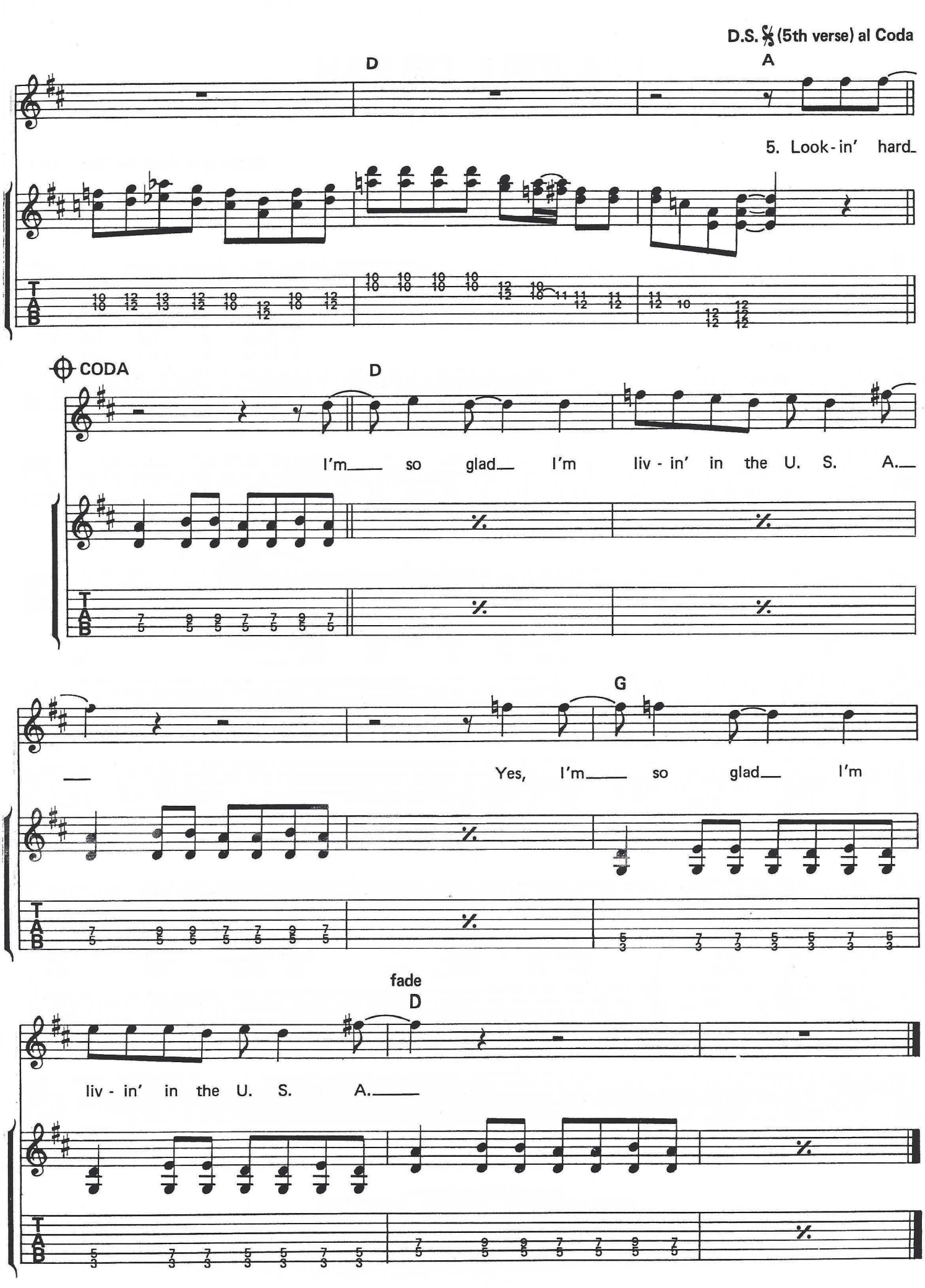

A
D
pelled back home from o - ver - seas to the U. S. A.
juke - box jump-in' with rec-ords like in the U. S. A.
D
3
2. New York, Los An - ge - les, oh, how I yearned for you.
4. Did I miss the sky-scrap-ers, did I miss the long free-
6. Well I'm so glad I'm liv - in' in the U. S. A.
G
De - troit, Chi - ca - go,
way?
From the coast of Cal - i - for - nia to the
Yes, I'm so glad I'm
D
Chat - ta - noo - ga, Ba - ton Rouge,
shores of the Del - a - ware Bay.
liv - in' in the U. S. A.
let a -
You can
An - y -


A
D
To Coda
1.
(to 3rd/4th verses)
lone just to be at my home back in old Saint Lou.
bet your life I did 'til I got back to the U. S. A.
thing you want, they got it right here in the U. S. A.


Guitar Solo
2.
(to Guitar solo)
D


G

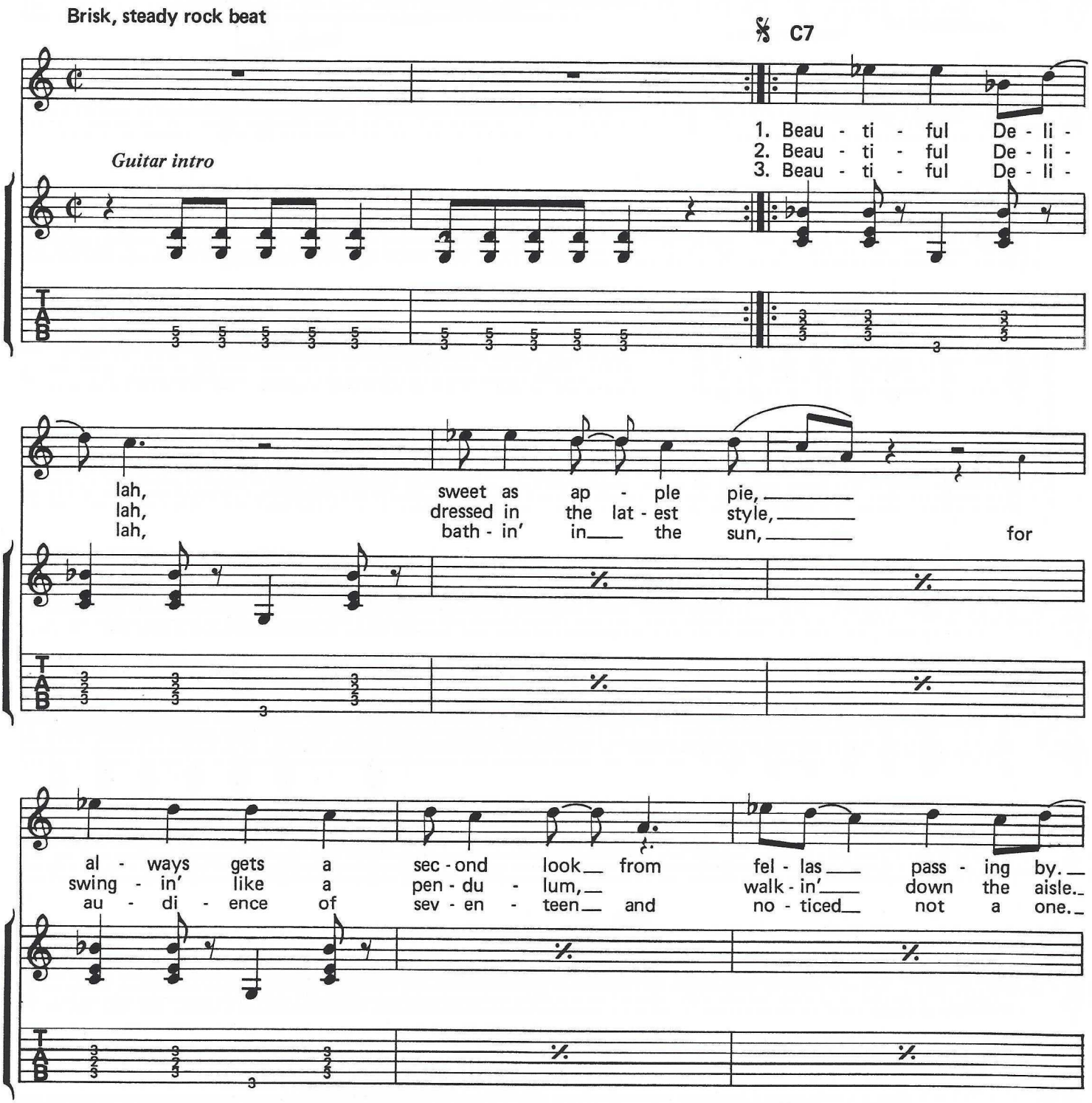

D
A


D.S. 𝄋 (5th verse) al Coda
D
A
5. Look - in' hard_
CODA
D
I'm___ so glad_ I'm liv - in' in the U. S. A._
G
Yes, I'm___ so glad_ I'm
fade
D
liv - in' in the U. S. A.___

BEAUTIFUL DELILAH

The countryish cut-time rhythm pattern is similar to that of MABELLENE.

Words and Music by Chuck Berry



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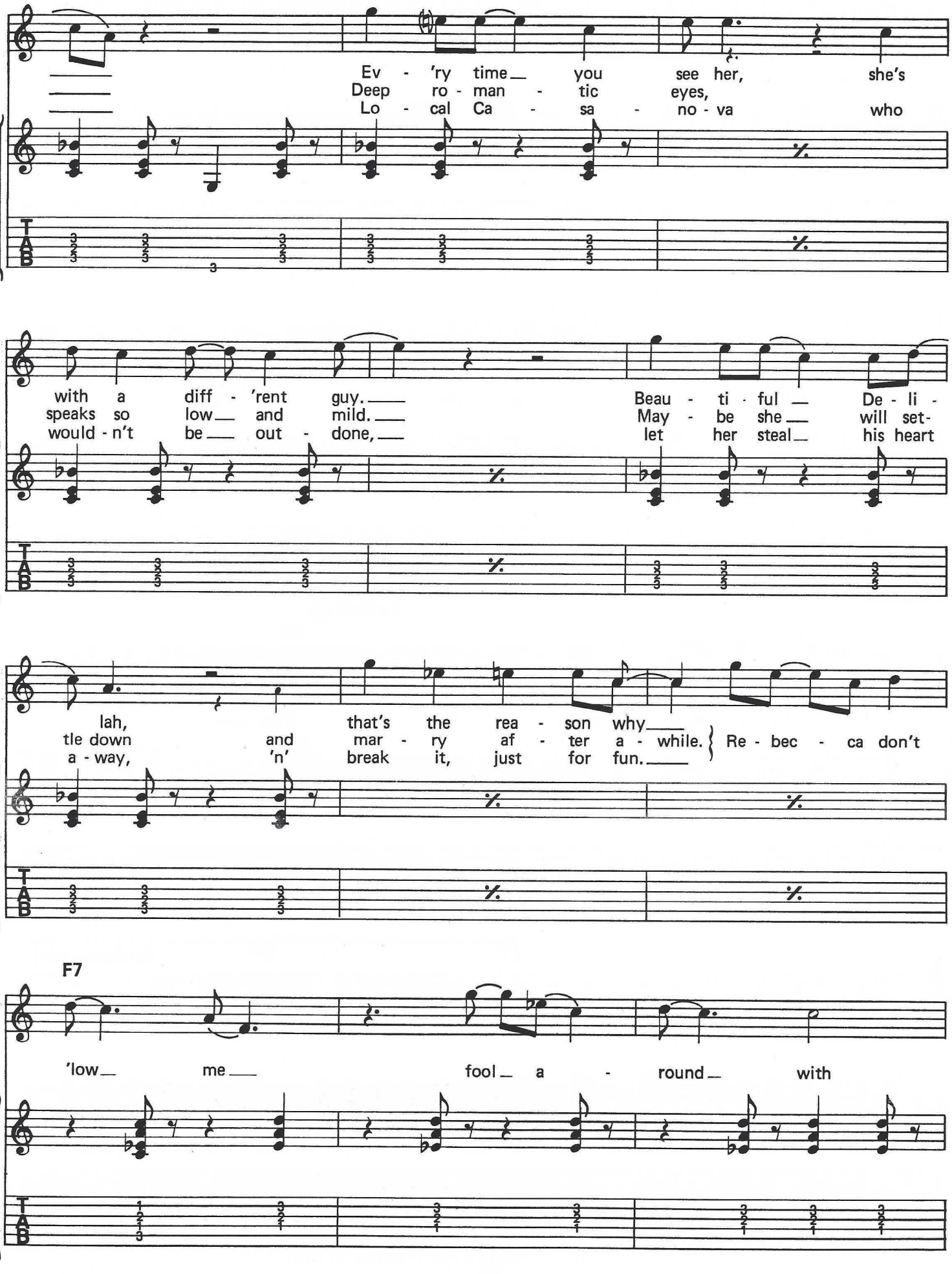
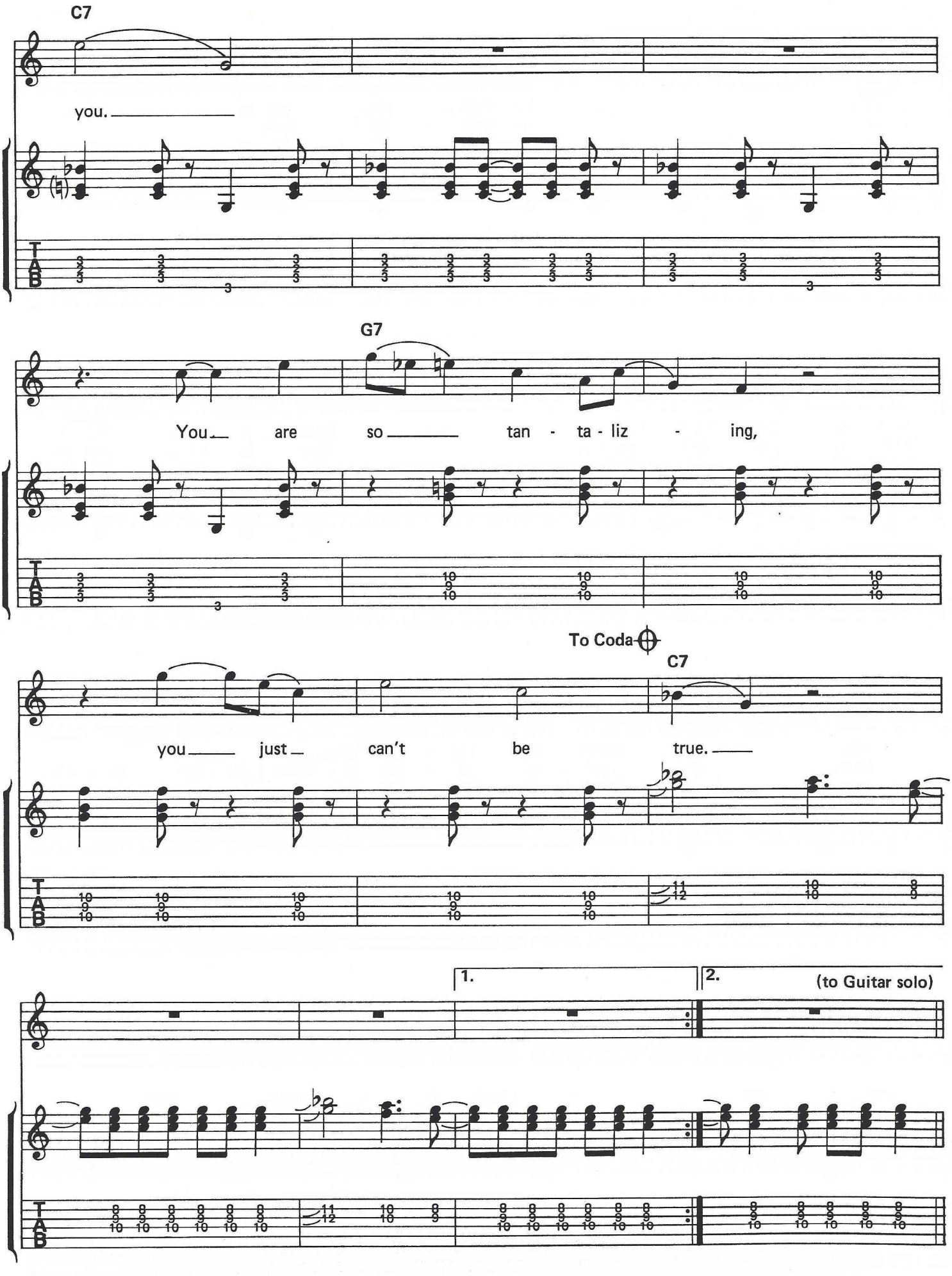
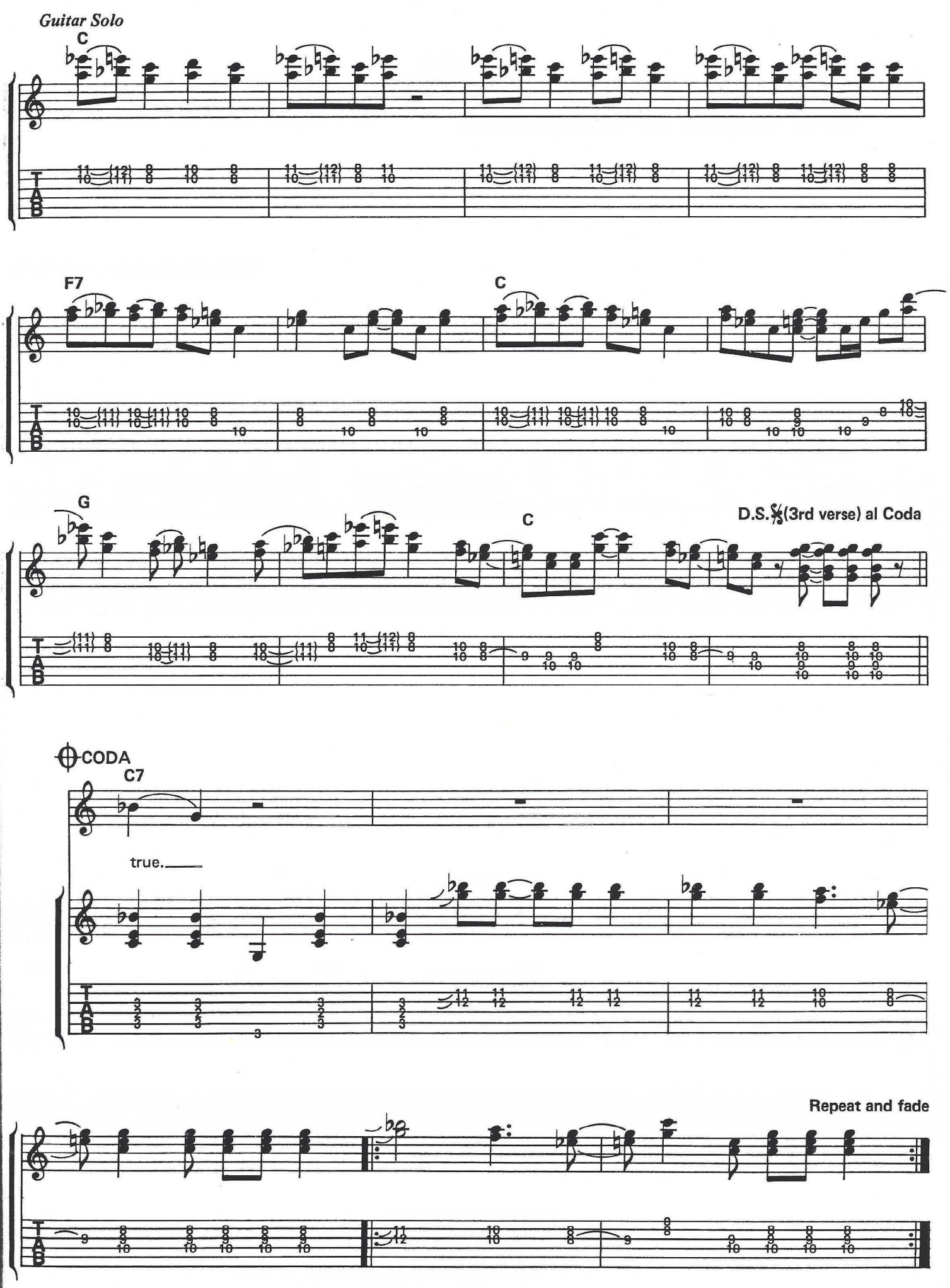

Ev - 'ry time you see her, she's
Deep ro - man - tic eyes,
Lo - cal Ca - sa - no - va who
with a diff - 'rent guy.
speaks so low and mild.
would - n't be out - done,
Beau - ti - ful De - li -
May - be she will set-
let her steal his heart
lah,
tle down and mar - ry af - ter a - while.
a - way, 'n' break it, just for fun.
Re - bec - ca don't
F7
'low me
fool a - round with

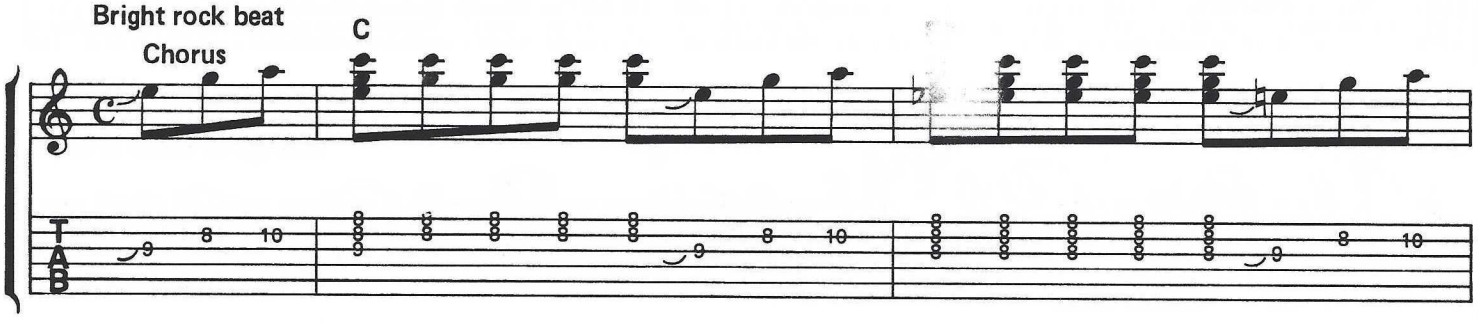

C7
you.
G7
You are so tan - ta - liz - ing,
To Coda
C7
you just can't be true.
1.
2.
(to Guitar solo)

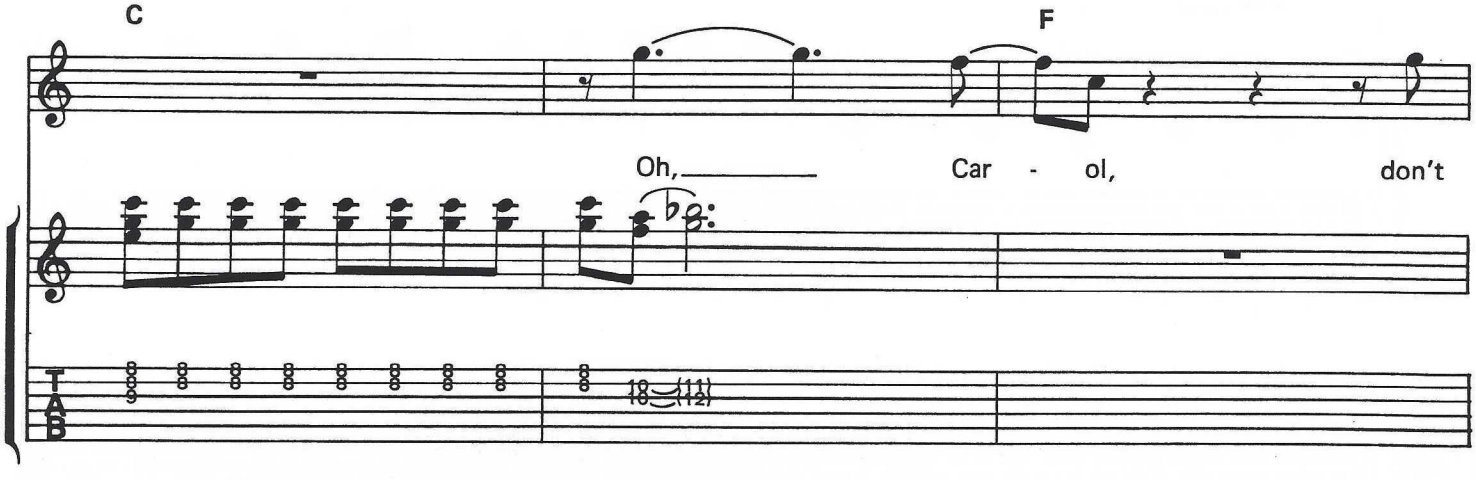

Guitar Solo
C
F7
C
G
C
D.S.𝄋(3rd verse) al Coda
CODA
C7
true.
Repeat and fade

CAROL

The guitar "answers back" repeating the rhythm (but not the melody) of the vocal line during the verses. Note the "sliding ninth chord" lick during the Chorus.

Words and Music by Chuck Berry





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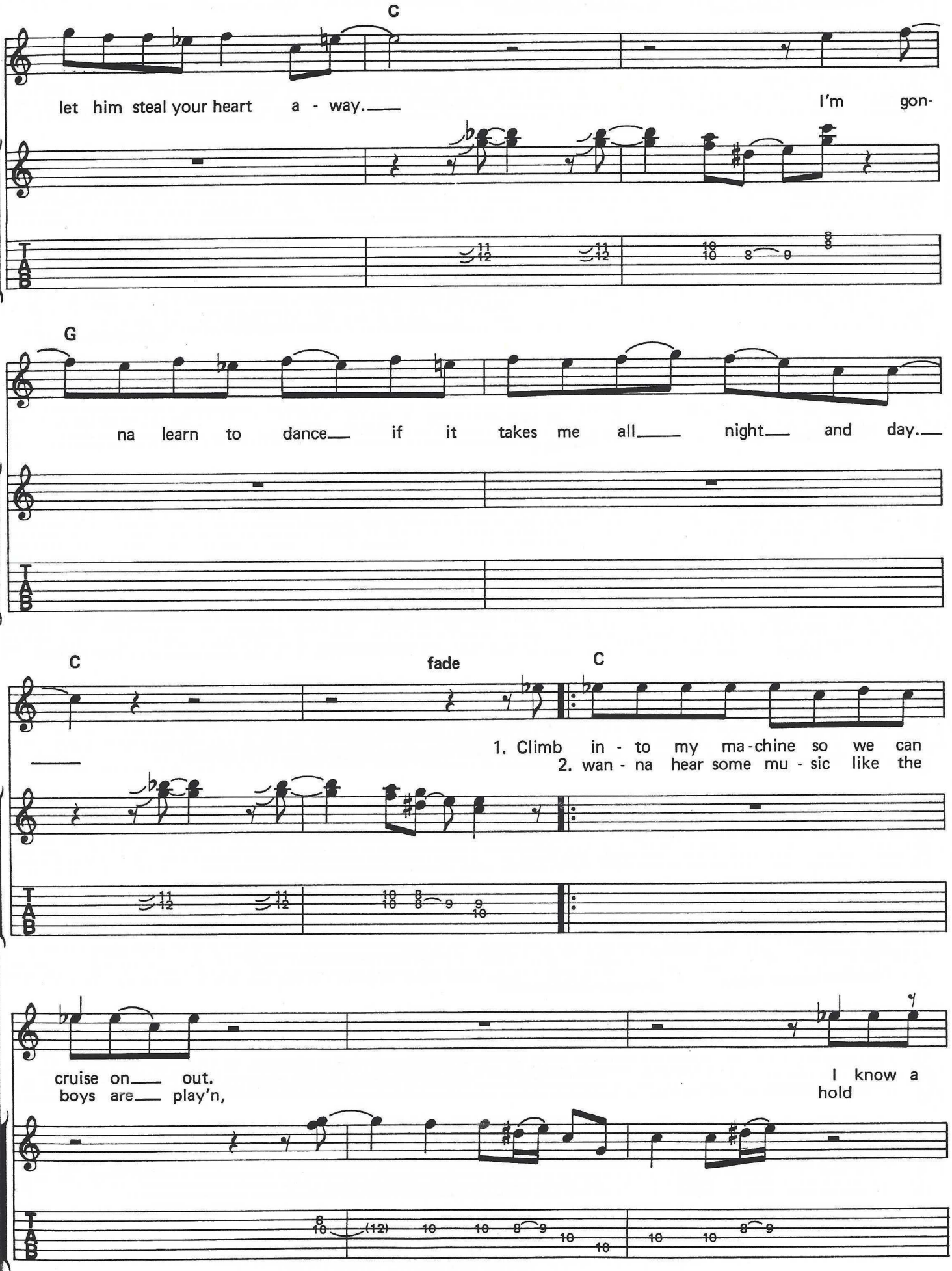
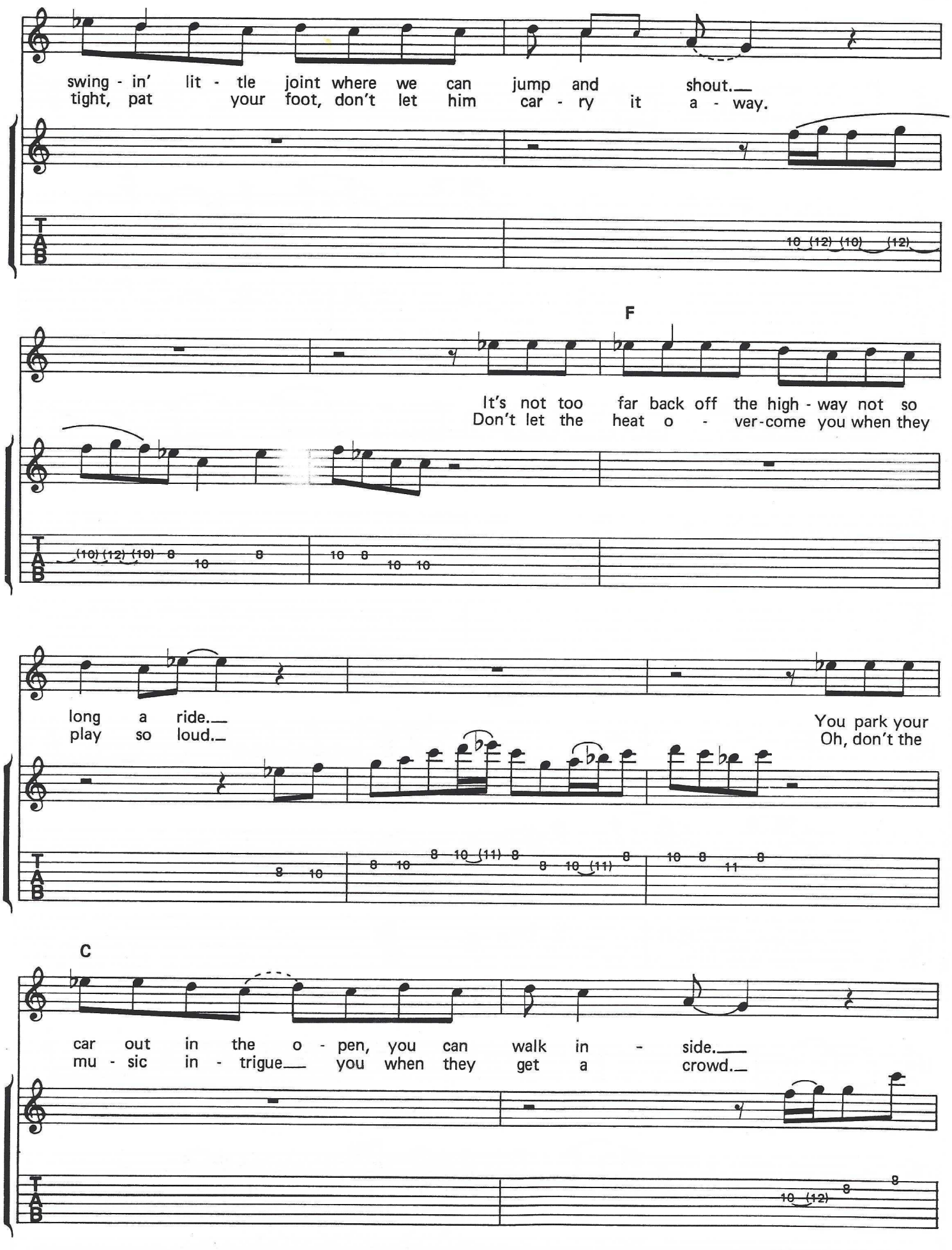
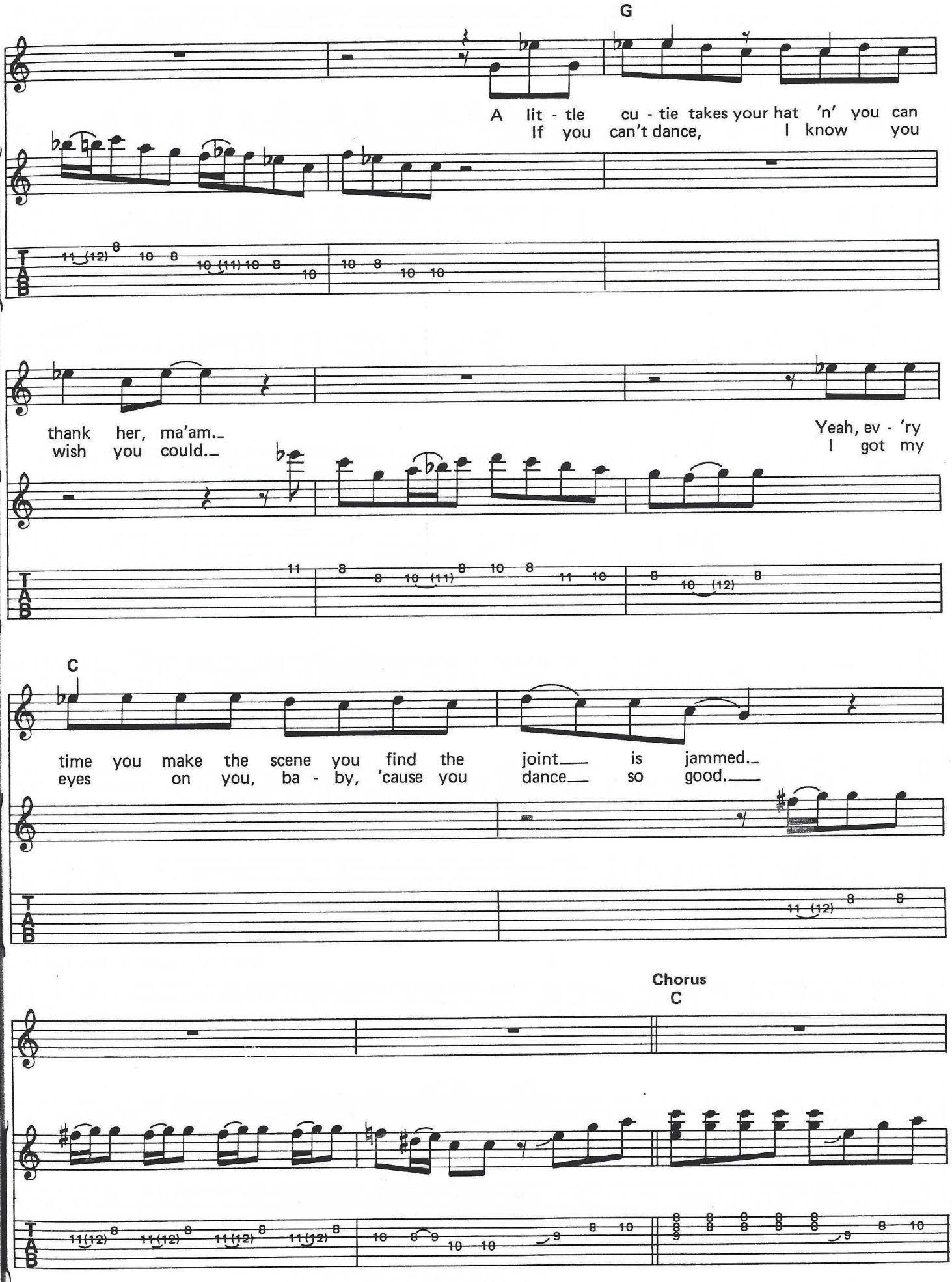
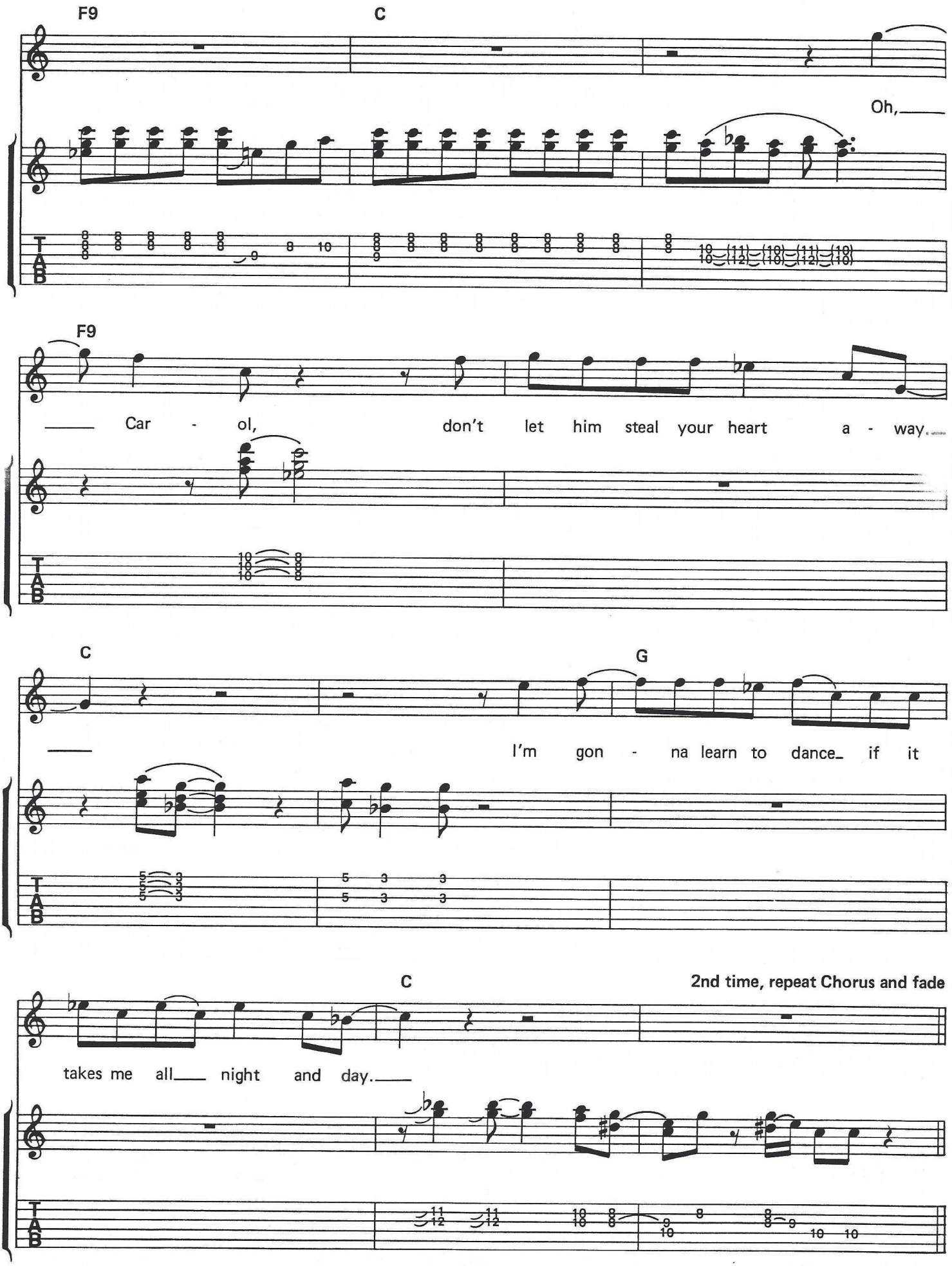
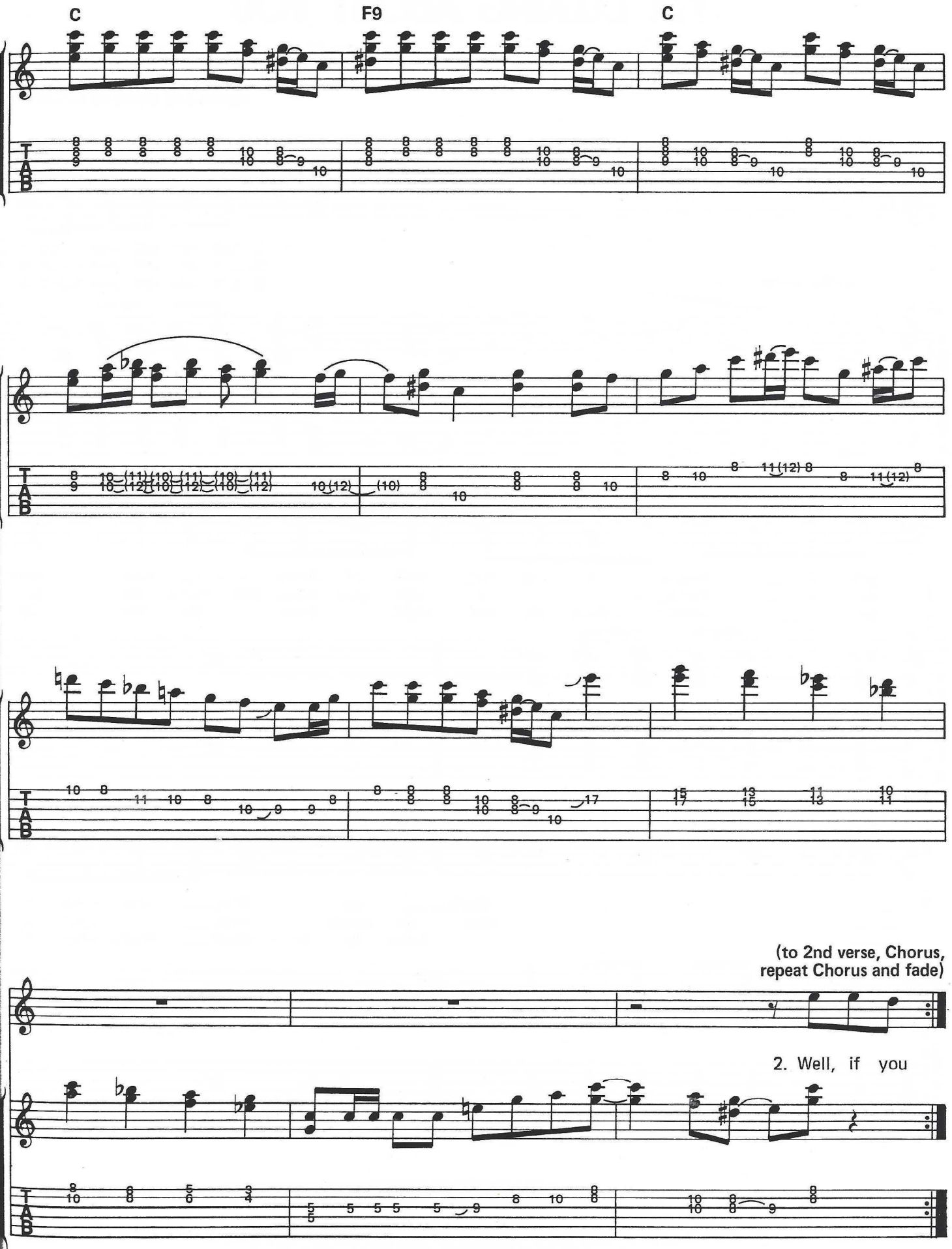

C
let him steal your heart a - way.
I'm gon-
G
na learn to dance if it takes me all night and day.
C
fade
C
1. Climb in - to my ma-chine so we can
2. wan - na hear some mu - sic like the
cruise on out.
boys are play'n,
I know a
hold
T
A
B


swing - in' lit - tle joint where we can jump and shout.
tight, pat your foot, don't let him car - ry it a - way.
F
It's not too far back off the high - way not so
Don't let the heat o - ver-come you when they
long a ride.
play so loud.
You park your
Oh, don't the
C
car out in the o - pen, you can walk in - side.
mu - sic in - trigue you when they get a crowd.
T
A
B


G
A lit - tle cu - tie takes your hat 'n' you can
If you can't dance, I know you
thank her, ma'am.
wish you could.
Yeah, ev - 'ry
I got my
C
time you make the scene you find the joint is jammed.
eyes on you, ba - by, 'cause you dance so good.
Chorus
C

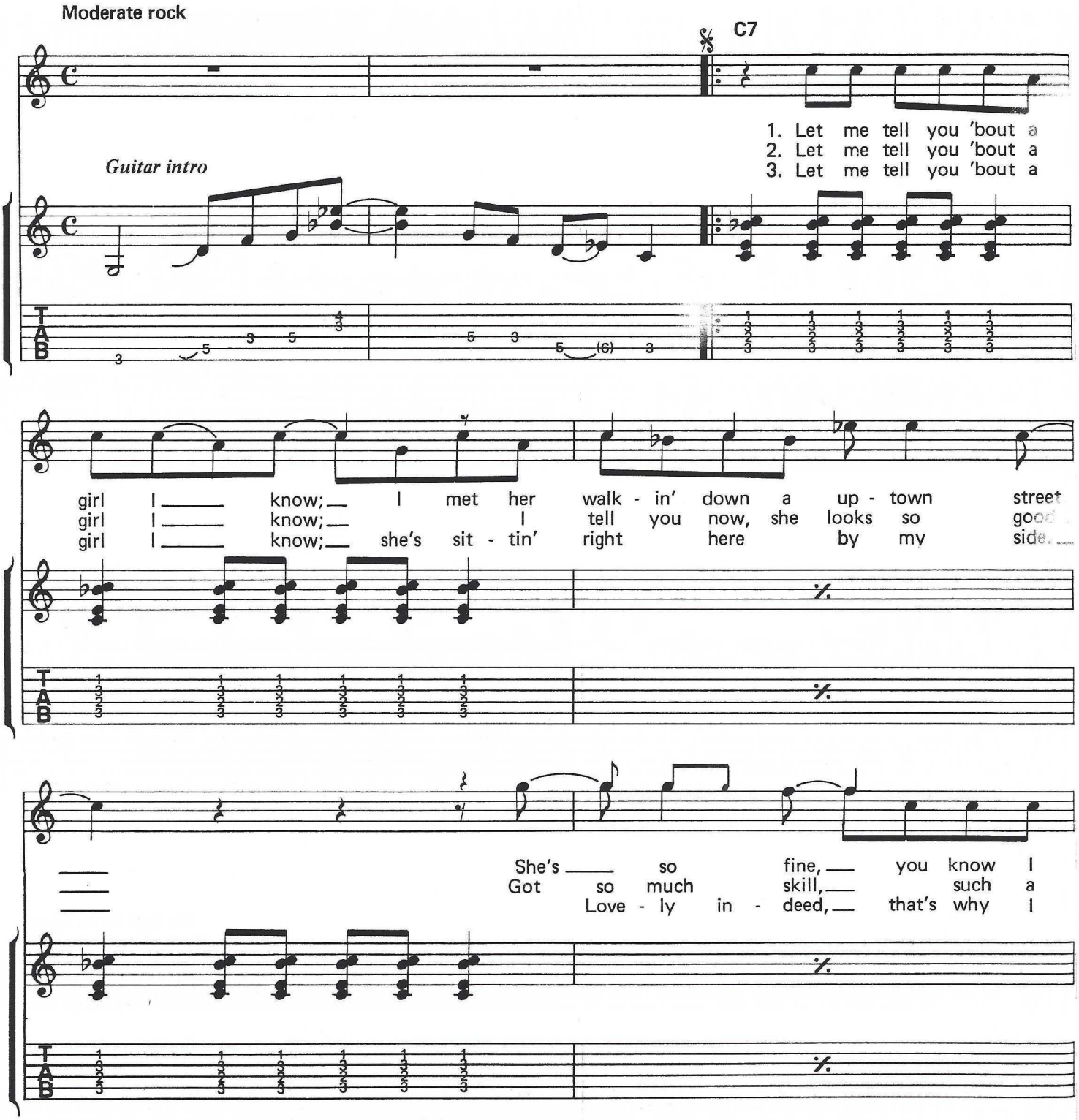

F9
C
Oh,
F9
Car - ol, don't let him steal your heart a - way.
C
G
I'm gon - na learn to dance if it
C
2nd time, repeat Chorus and fade
takes me all night and day.


C
F9
C
(to 2nd verse, Chorus,
repeat Chorus and fade)
2. Well, if you

I'M TALKING ABOUT YOU

The straight-four rhythm pattern is unusual for Berry. His solo starts with the "imitation bottleneck lick" mentioned in LET IT ROCK; it also includes a taste of Berry's "descending double-stops."

Words and Music by Chuck Berry



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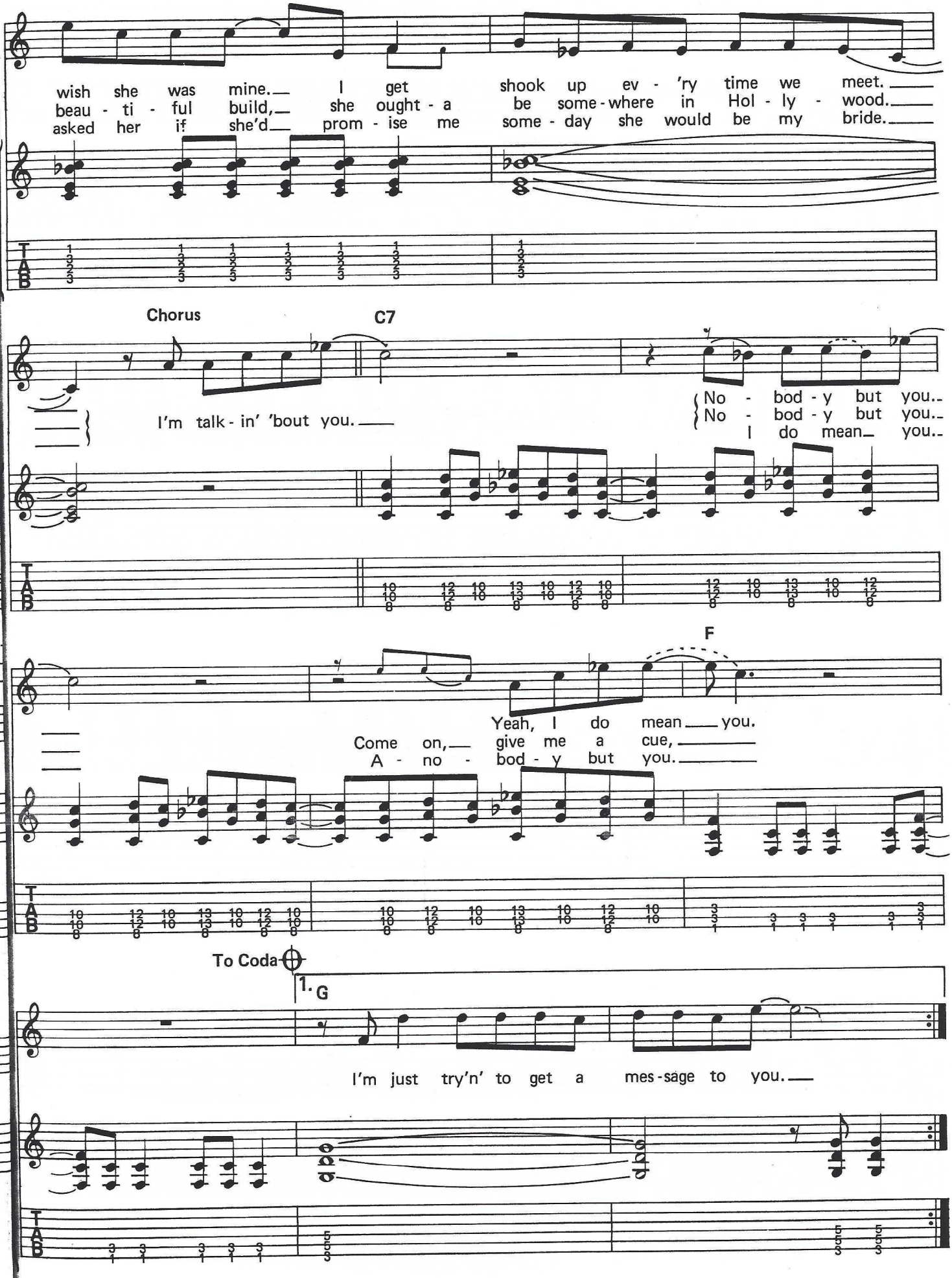
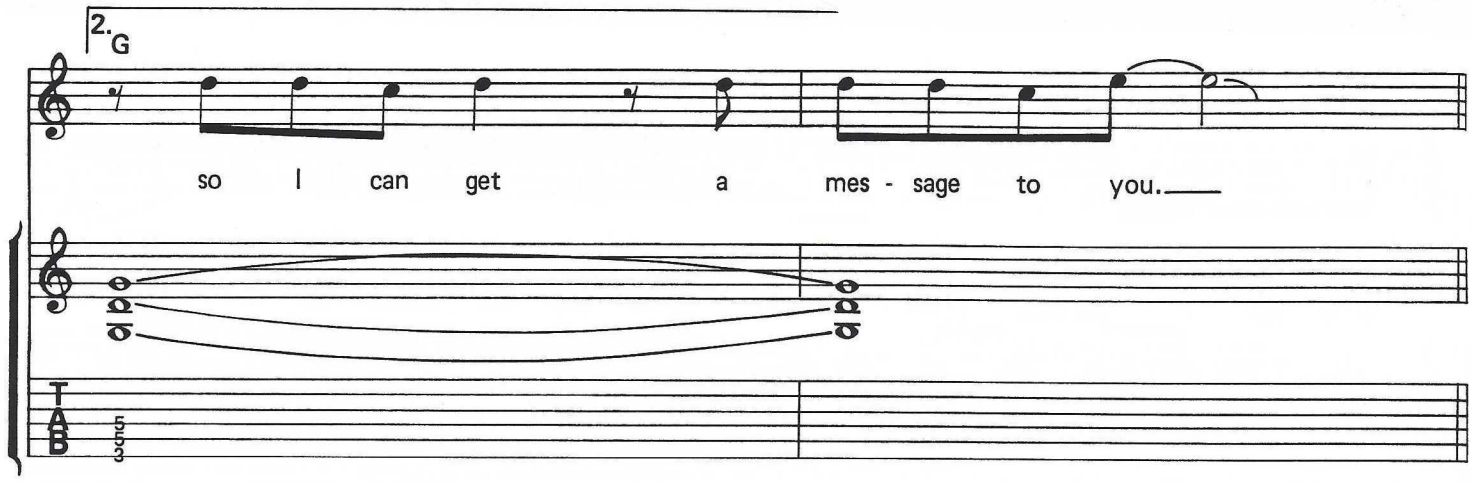
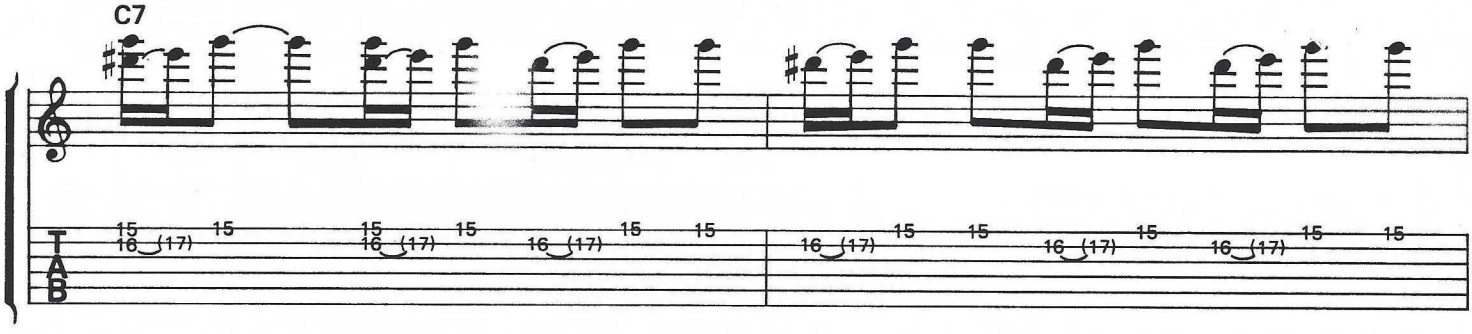
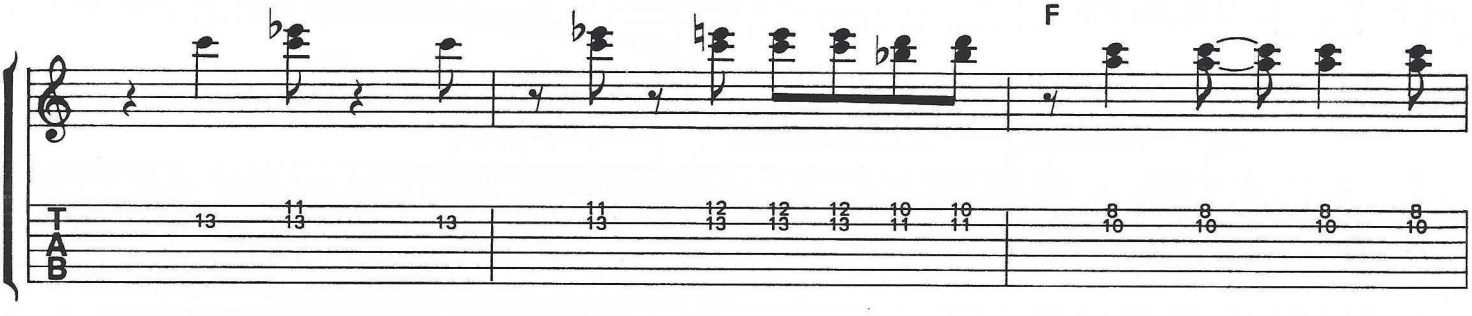
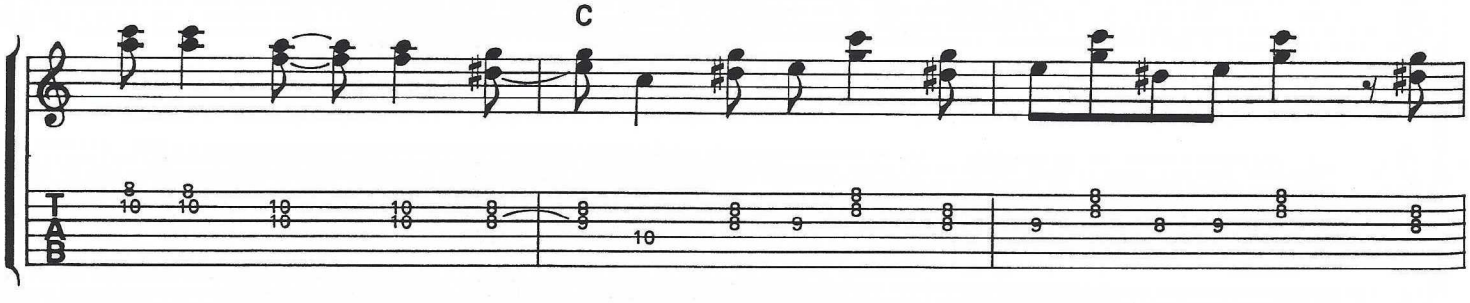

wish she was mine. I get shook up ev - 'ry time we meet.
beau - ti - ful build, she ought - a be some - where in Hol - ly - wood.
asked her if she'd prom - ise me some - day she would be my bride.
Chorus
C7
I'm talk - in' 'bout you.
No - bod - y but you..
No - bod - y but you..
I do mean you..
F
Yeah, I do mean you.
Come on, give me a cue,
A - no - bod - y but you.
To Coda
1. G
I'm just try'n' to get a mes - sage to you.

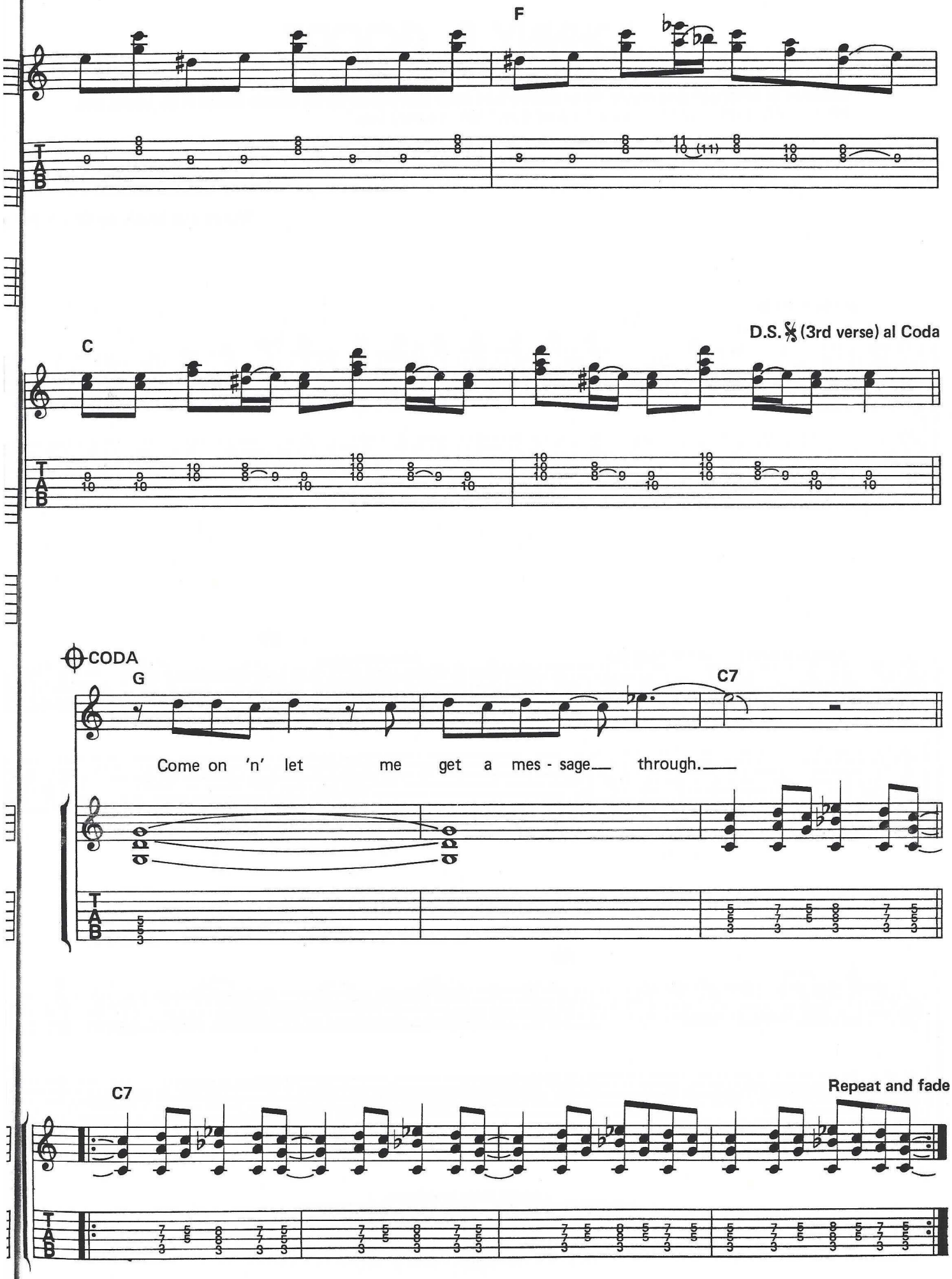


Guitar Solo





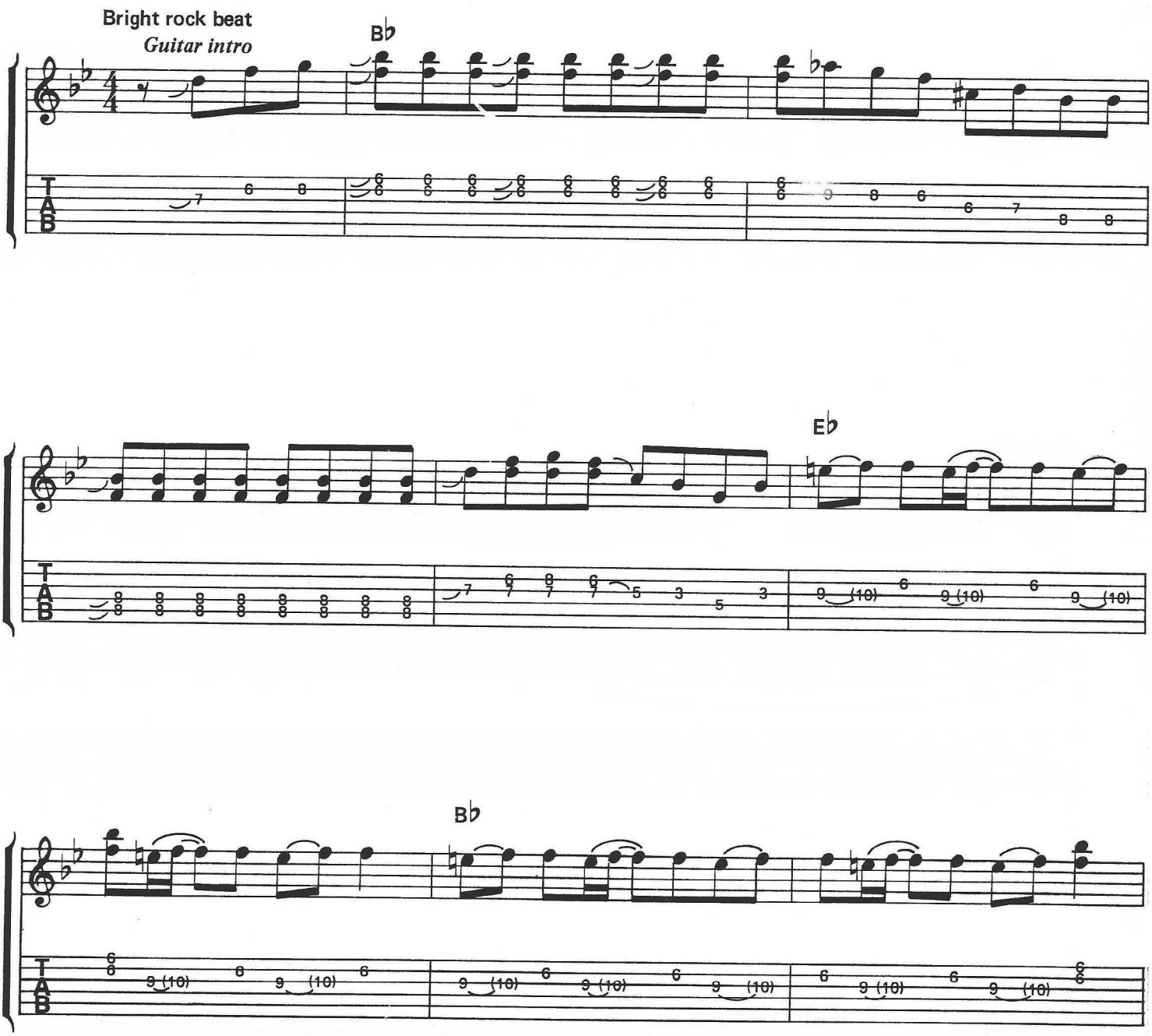



F
C
D.S. 𝄋 (3rd verse) al Coda
CODA
G
C7
Come on 'n' let me get a mes - sage through.
C7
Repeat and fade

JOHNNY B. GOODE

This is one of the most popular rock songs of all time. NASA put a recording of it in a space capsule as THE example of American pop music. Biographers take note: Berry grew up on Goode Street in St. Louis; and he originally wrote "where lived a colored boy," not "country boy."

Words and Music by Chuck Berry



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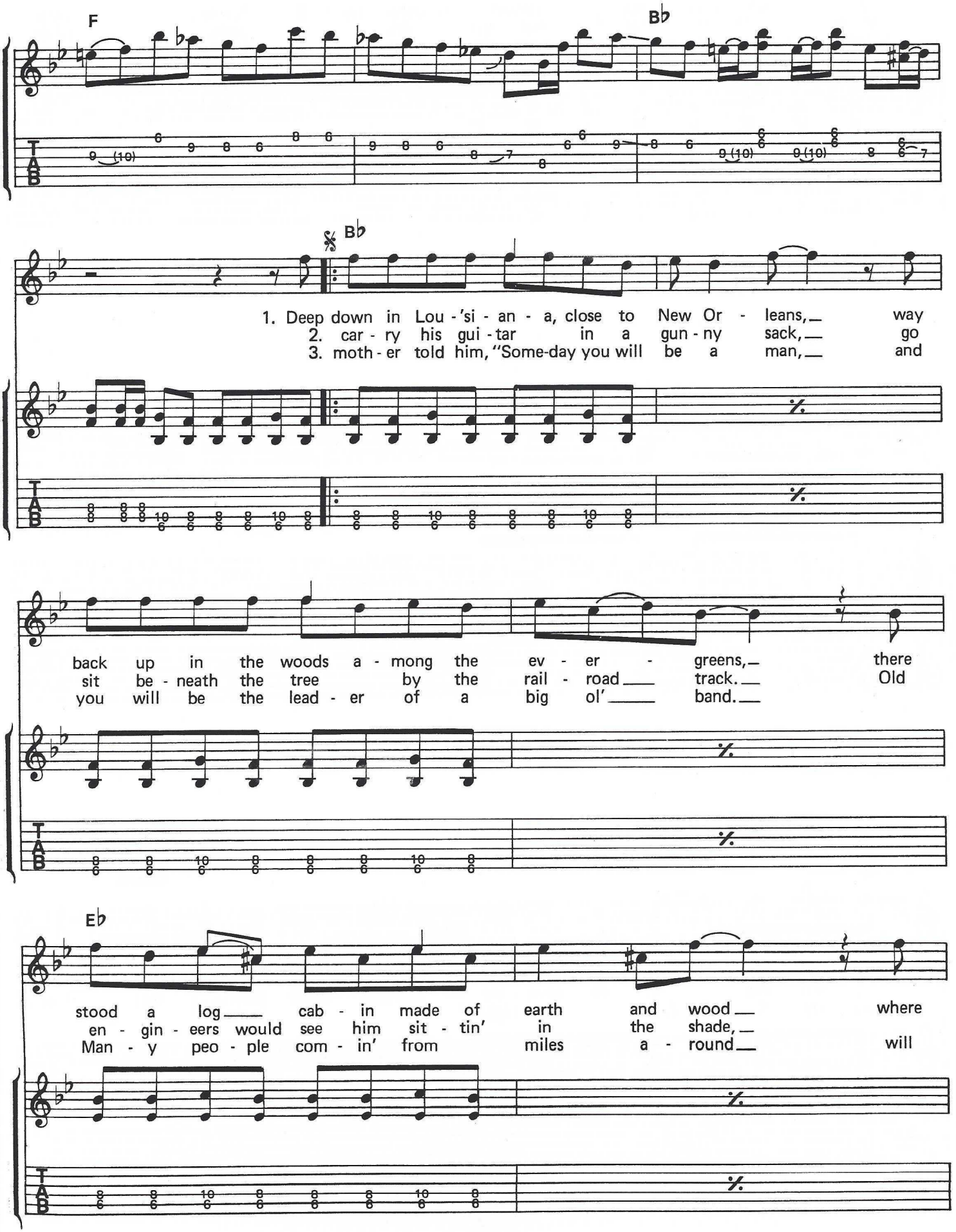
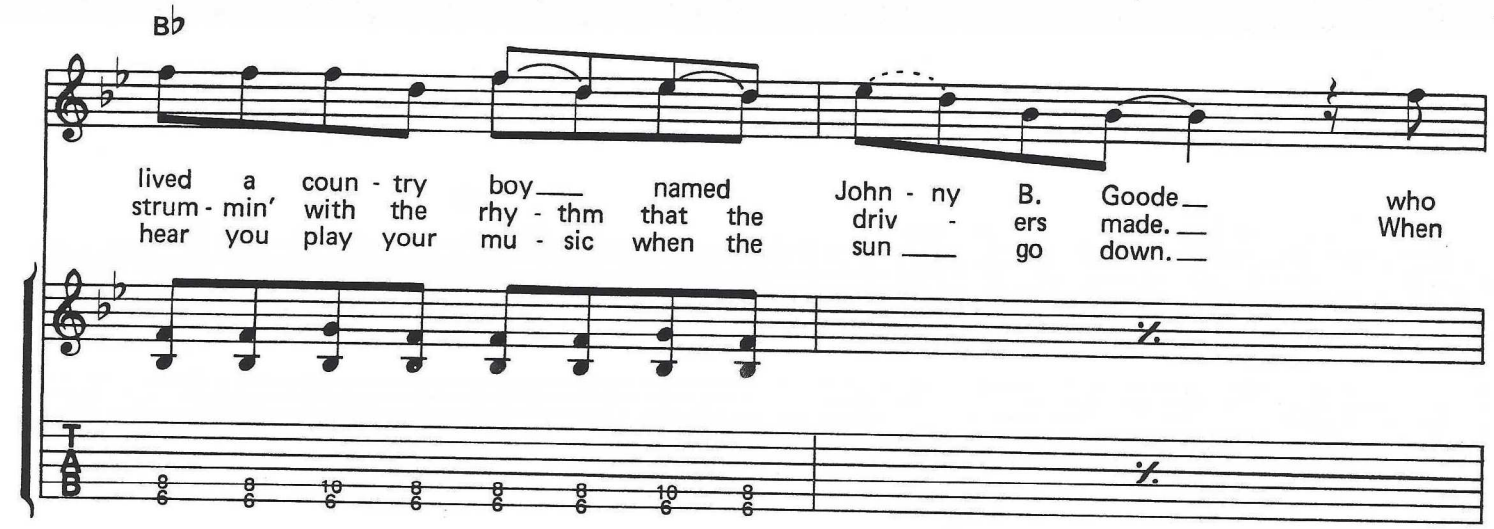
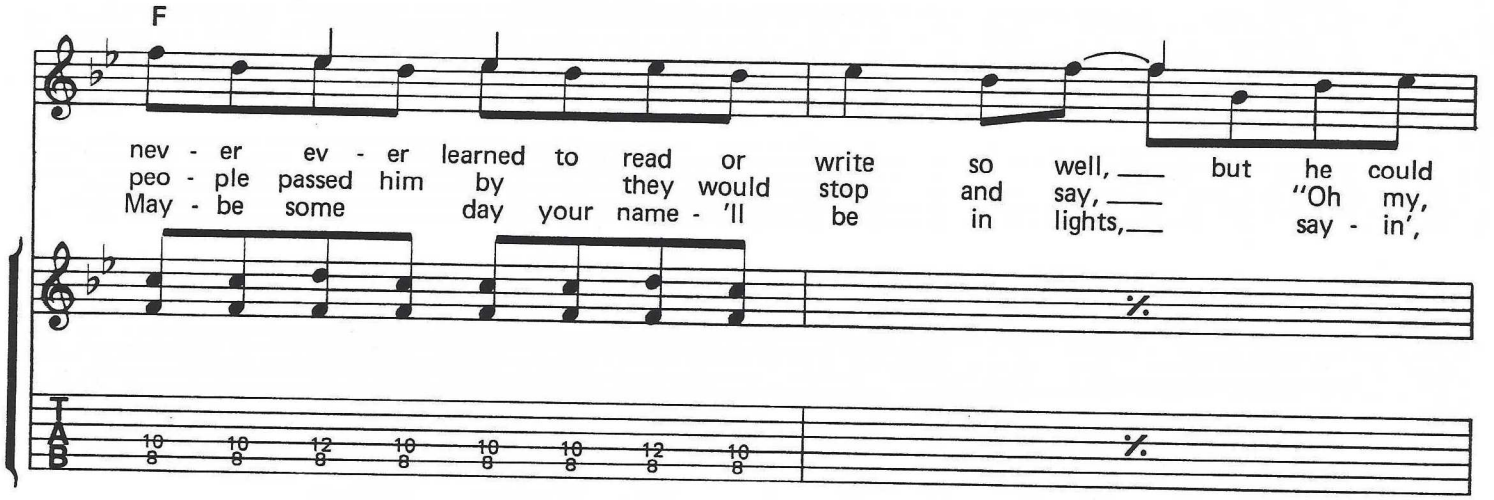
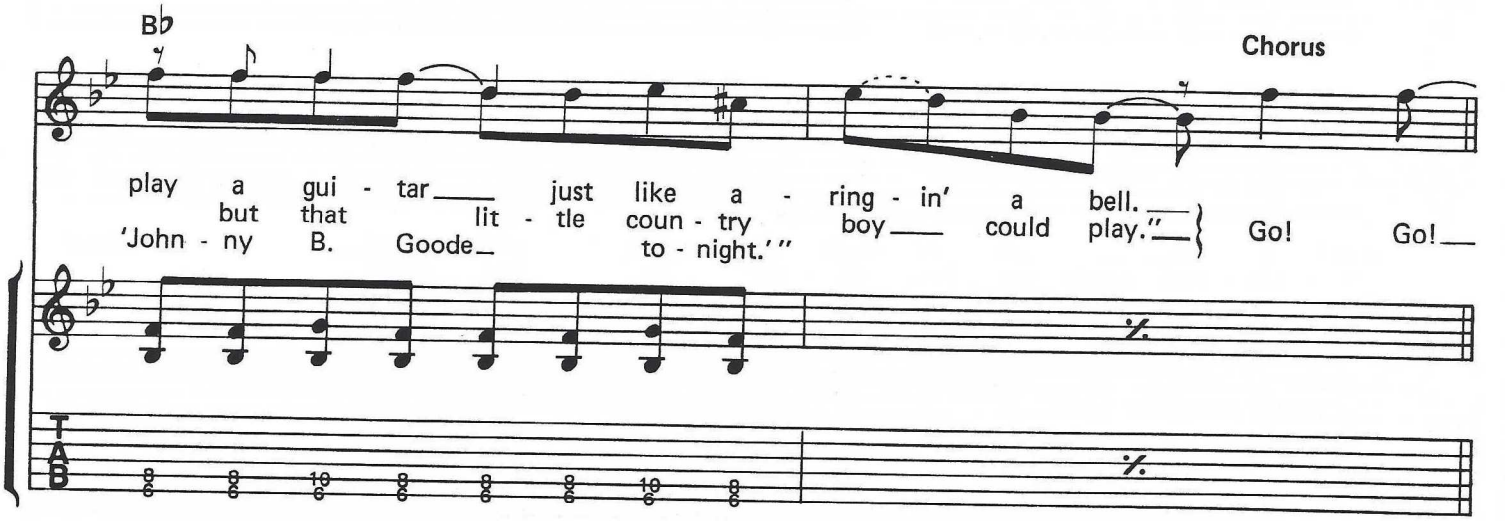
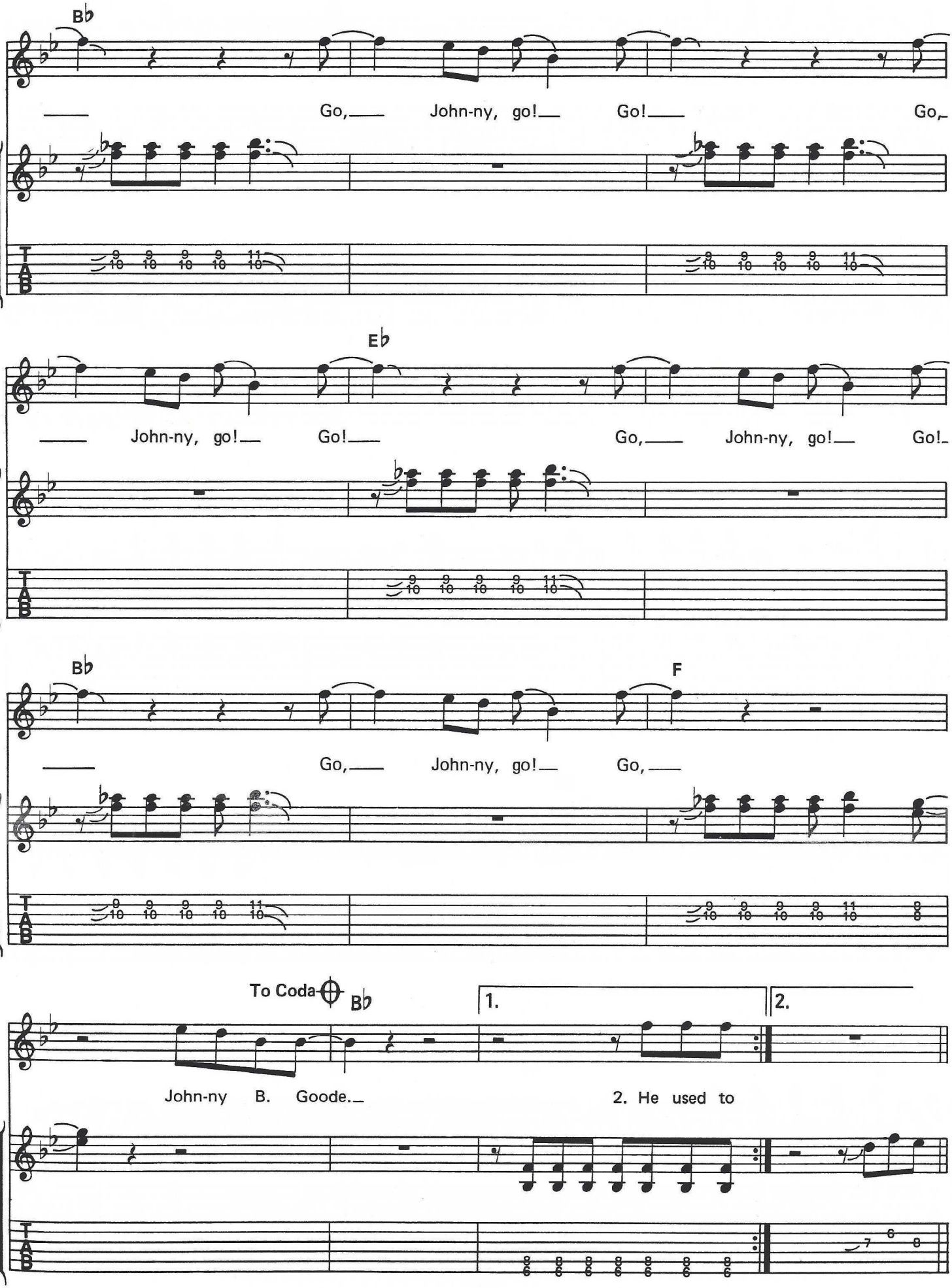
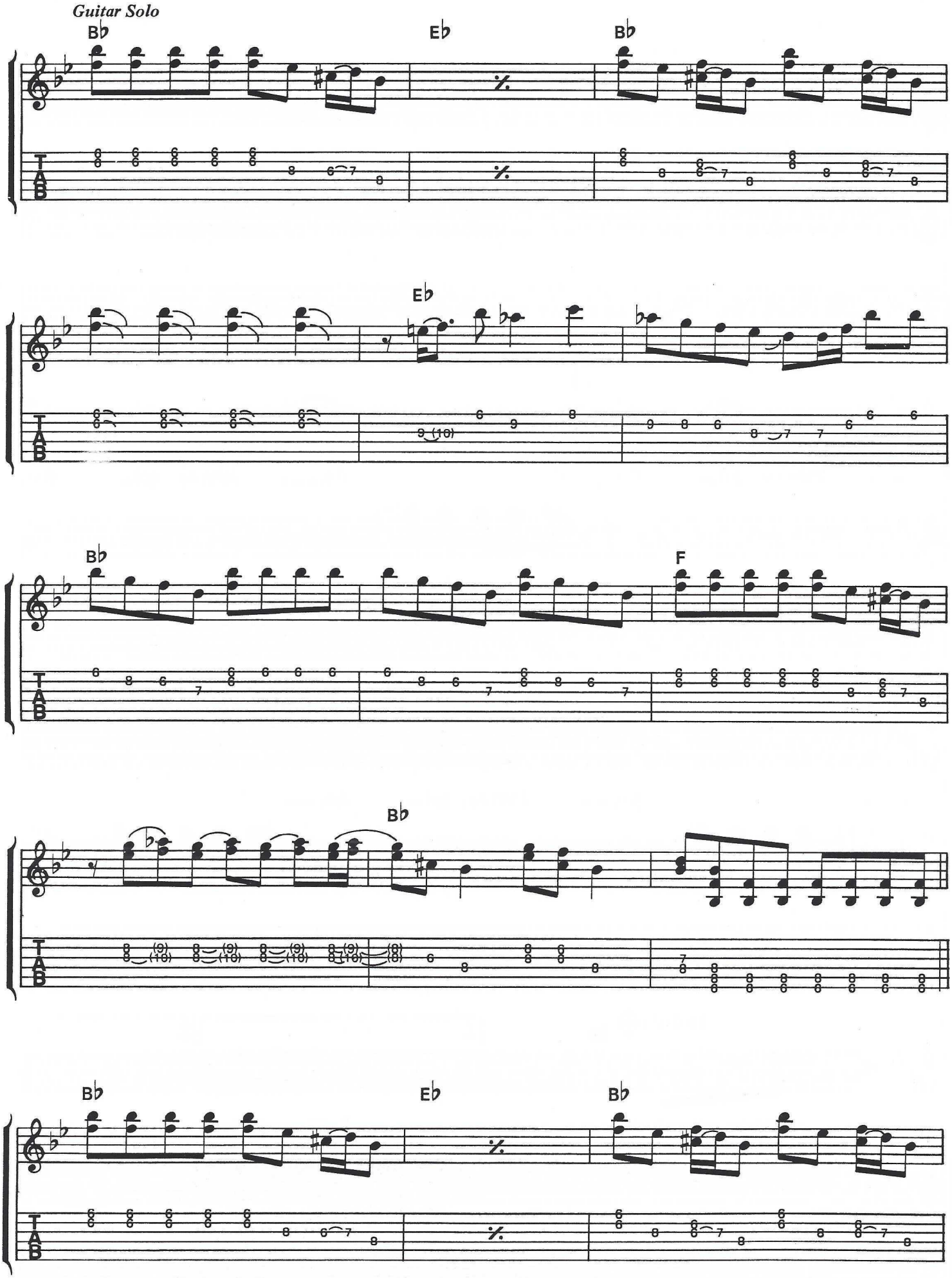

F
B♭
𝄋 B♭
1. Deep down in Lou - 'si - an - a, close to New Or - leans, way
2. car - ry his gui - tar in a gun - ny sack, go
3. moth - er told him, "Some-day you will be a man, and
back up in the woods a - mong the ev - er - greens, there
sit be - neath the tree by the rail - road track. Old
you will be the lead - er of a big ol' band.
E♭
stood a log cab - in made of earth and wood where
en - gin - eers would see him sit - tin' in the shade,
Man - y peo - ple com - in' from miles a - round will
T
A
B

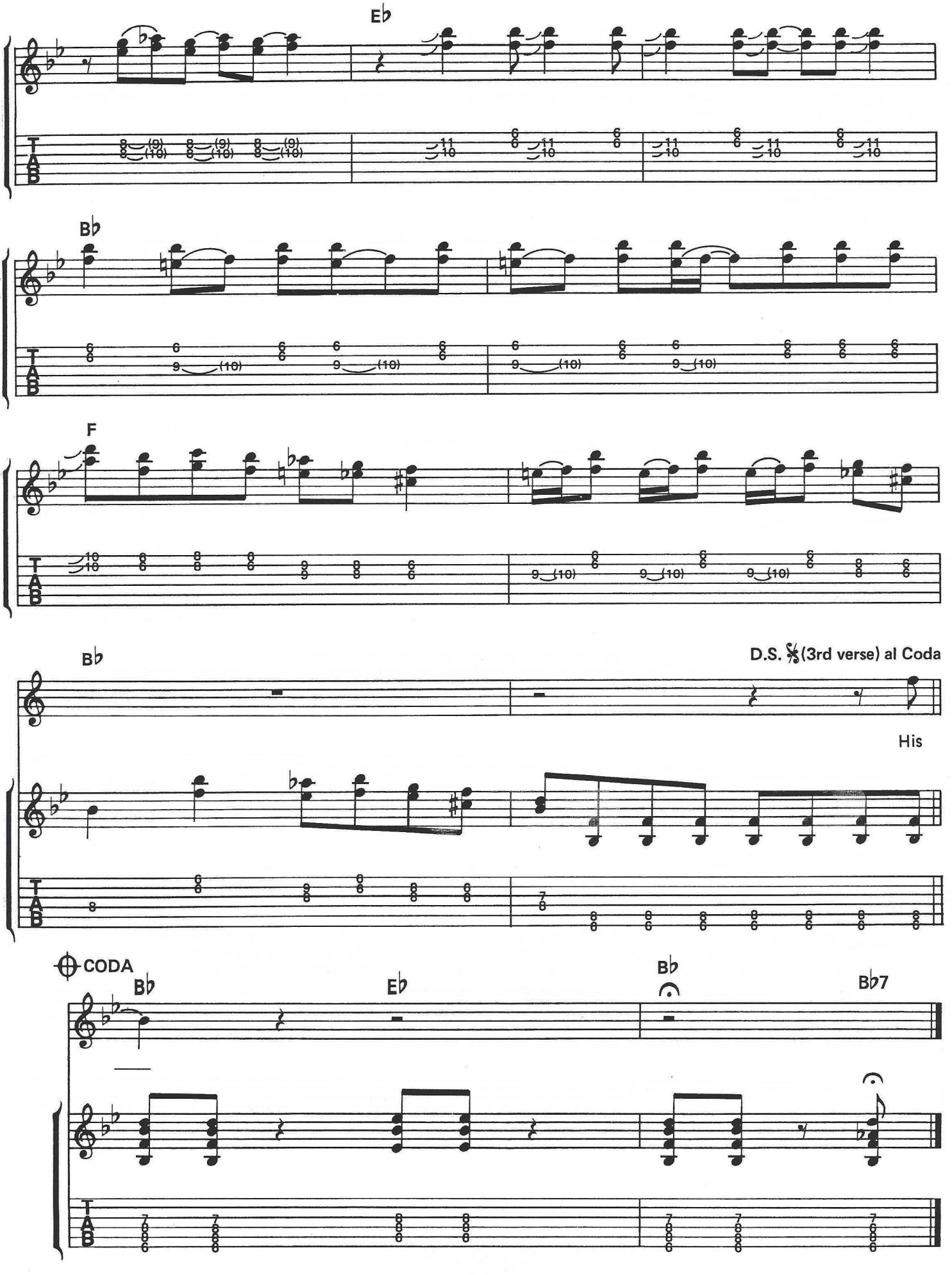

B♭
lived a coun - try boy named John - ny B. Goode who
strum - min' with the rhy - thm that the driv - ers made. When
hear you play your mu - sic when the sun go down.


F
nev - er ev - er learned to read or write so well, but he could
peo - ple passed him by they would stop and say, "Oh my,
May - be some day your name - 'll be in lights, say - in',


B♭
Chorus
play a gui - tar just like a - ring - in' a bell.
but that lit - tle coun - try boy could play."
'John - ny B. Goode to - night.'"
Go! Go!

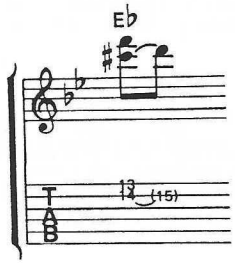

B♭
Go, John-ny, go! Go! Go,
E♭
John-ny, go! Go! Go, John-ny, go! Go!
B♭
F
Go, John-ny, go! Go,
To Coda
B♭
1.
2.
John-ny B. Goode.
2. He used to


Guitar Solo
B♭
E♭
B♭
E♭
B♭
F
B♭
B♭
E♭
B♭
T
A
B


E♭
B♭
F
B♭
D.S. 𝄋(3rd verse) al Coda
His
CODA
B♭
E♭
B♭
B♭7

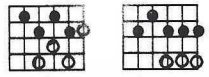
LET IT ROCK

This workingman's tune features a rare bottleneck guitar solo. Berry wears a slide on his ring finger or pinkie so that he can solo as usual when he's not sliding up to the 18th fret for that one bottleneck lick. You can simulate the slide guitar sound (if you don't like bottlenecks) with this lick:



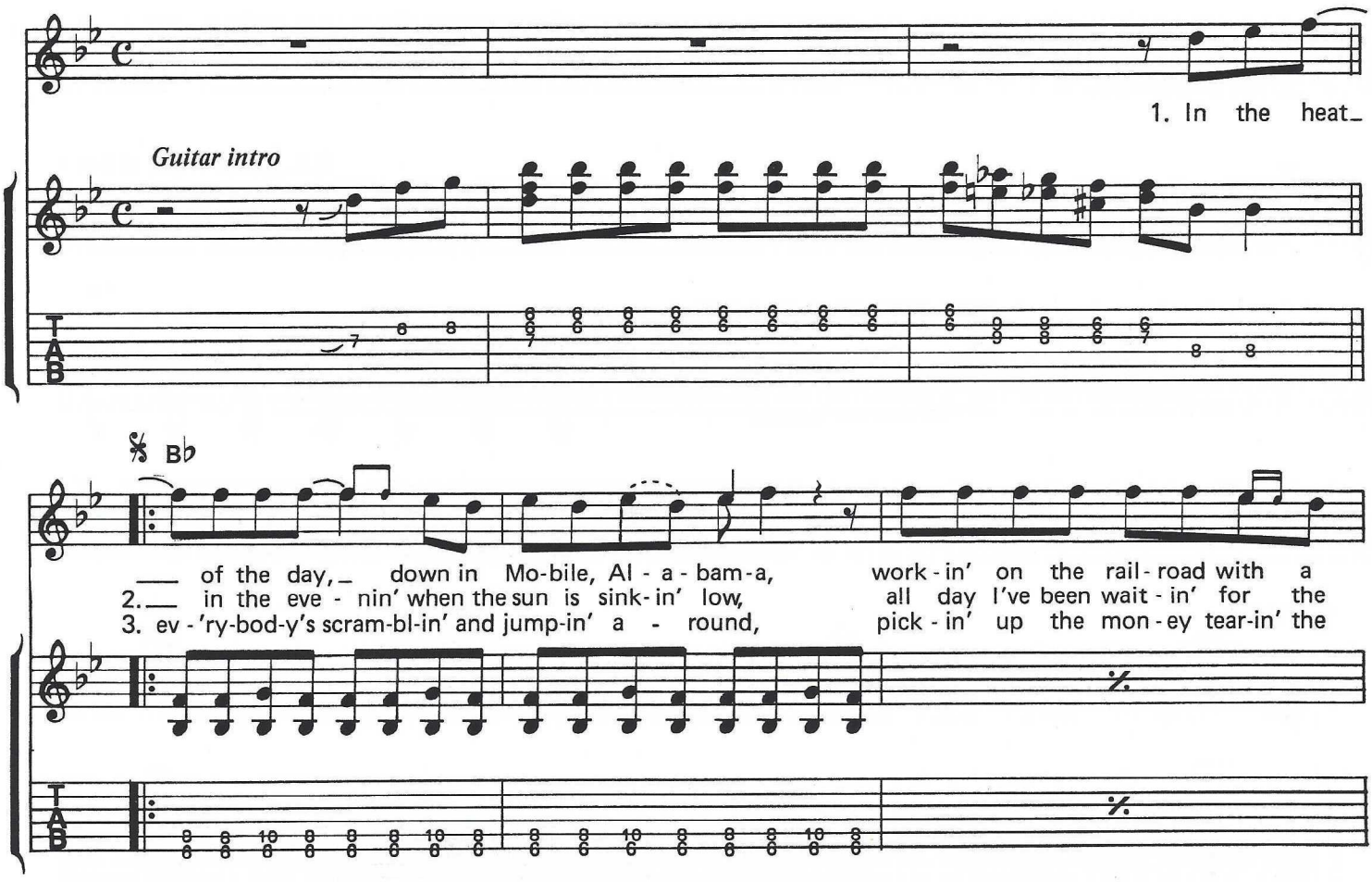
If this reminds you of the bluesy lick in SWEET LITTLE ROCK AND ROLLER, it should; the SWEET LITTLE ROCK AND ROLLER lick (as well as a similar lick in I'M TALKING ABOUT YOU) are imitations of the LET IT ROCK bottleneck lick — a classic slide guitar bluesy sound.

During the piano solo, Berry plays two "sliding ninth chord licks," one for each ninth chord formation:



Words and Music by Chuck Berry

Steady, rolling beat



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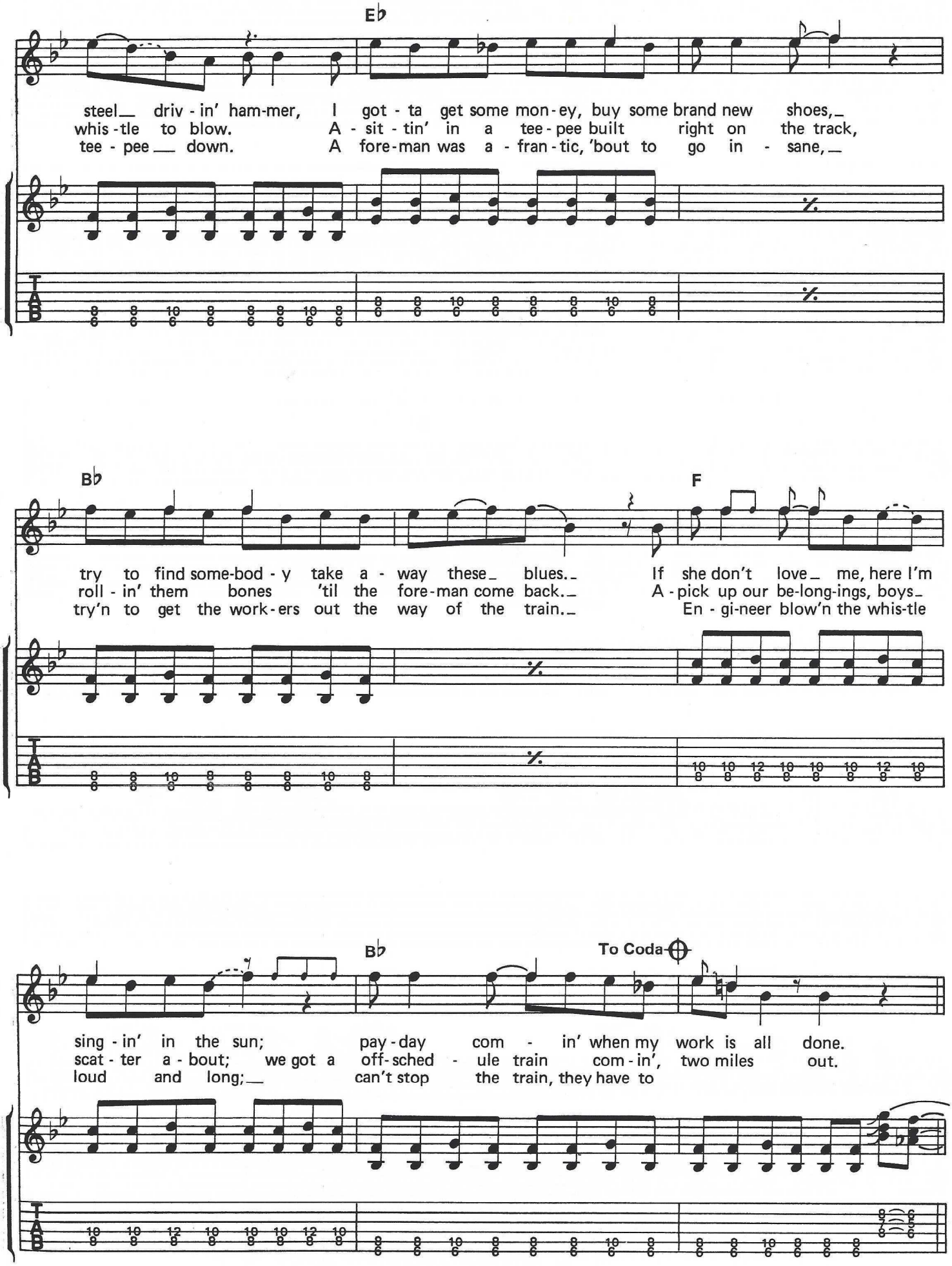
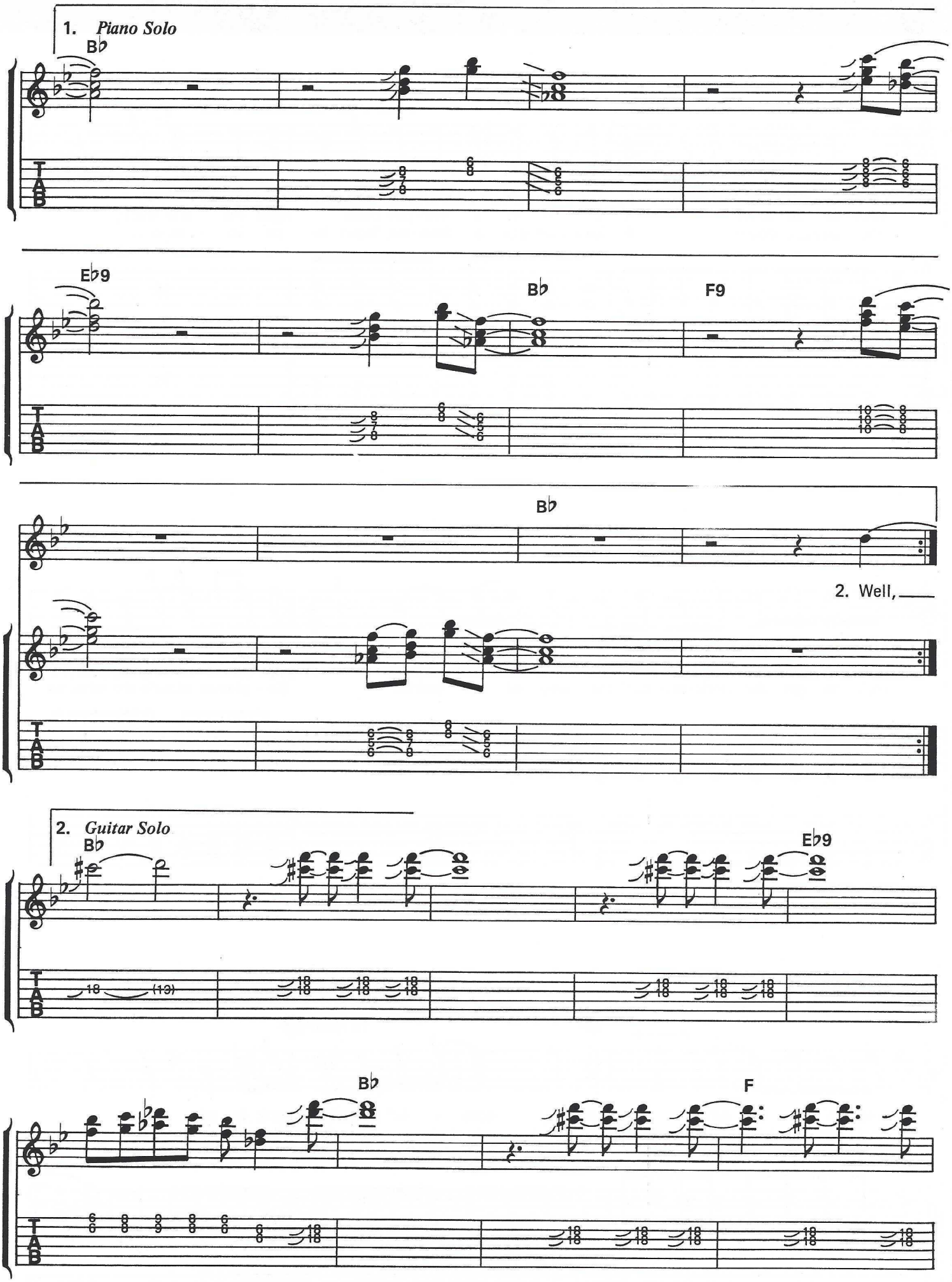
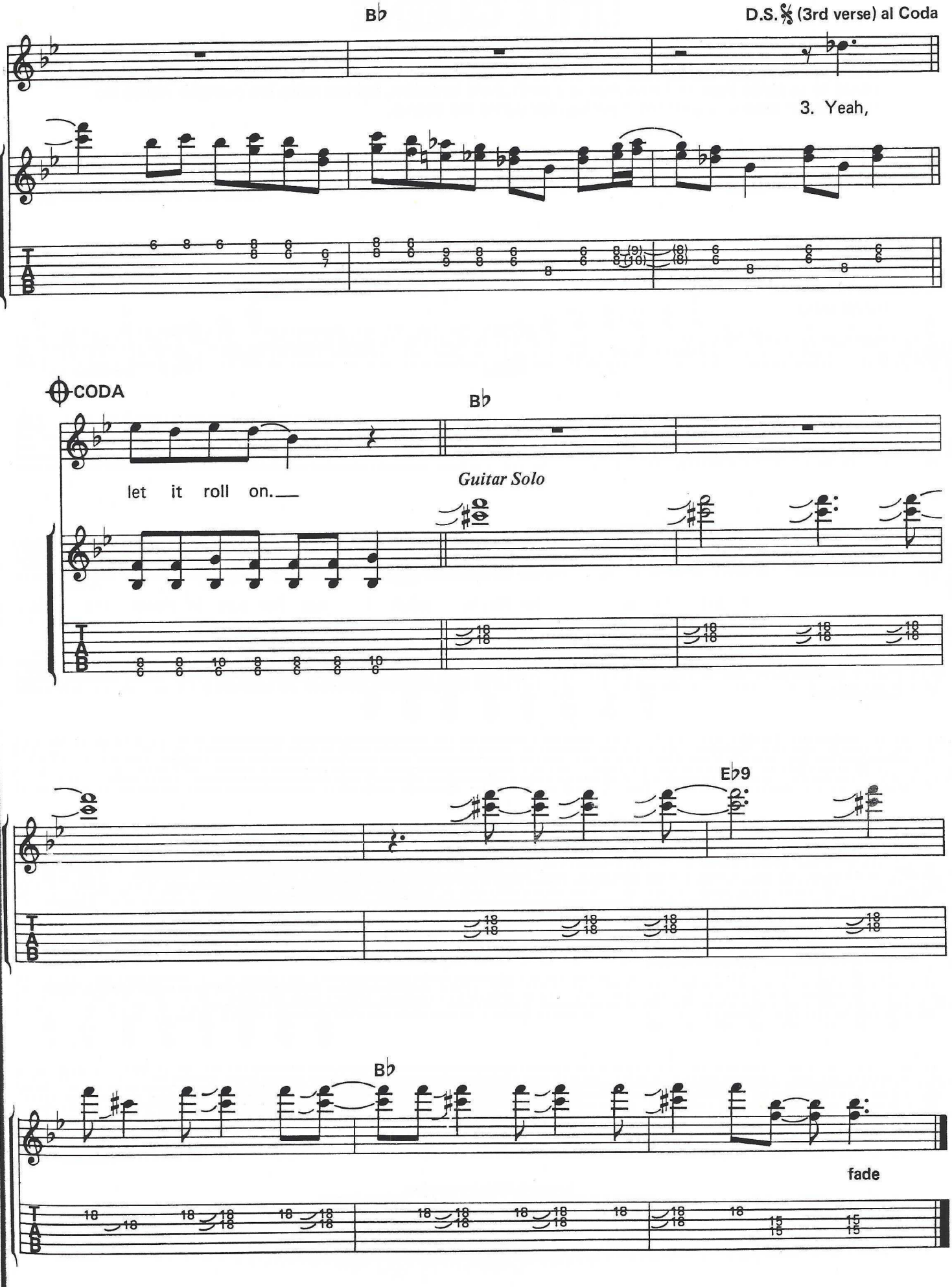

E♭
steel_ driv - in' ham-mer, I got - ta get some mon - ey, buy some brand new shoes,_
whis - tle to blow. A - sit - tin' in a tee - pee built right on the track,
tee - pee_ down. A fore-man was a - fran - tic, 'bout to go in - sane,_
B♭
F
try to find some-bod - y take a - way these_ blues._ If she don't love_ me, here I'm
roll - in' them bones 'til the fore-man come back._ A - pick up our be-long-ings, boys_
try'n to get the work - ers out the way of the train._ En - gi-neer blow'n the whis-tle
B♭
To Coda
sing - in' in the sun; pay - day com - in' when my work is all done.
scat - ter a - bout; we got a off-sched - ule train com - in', two miles out.
loud and long;_ can't stop the train, they have to

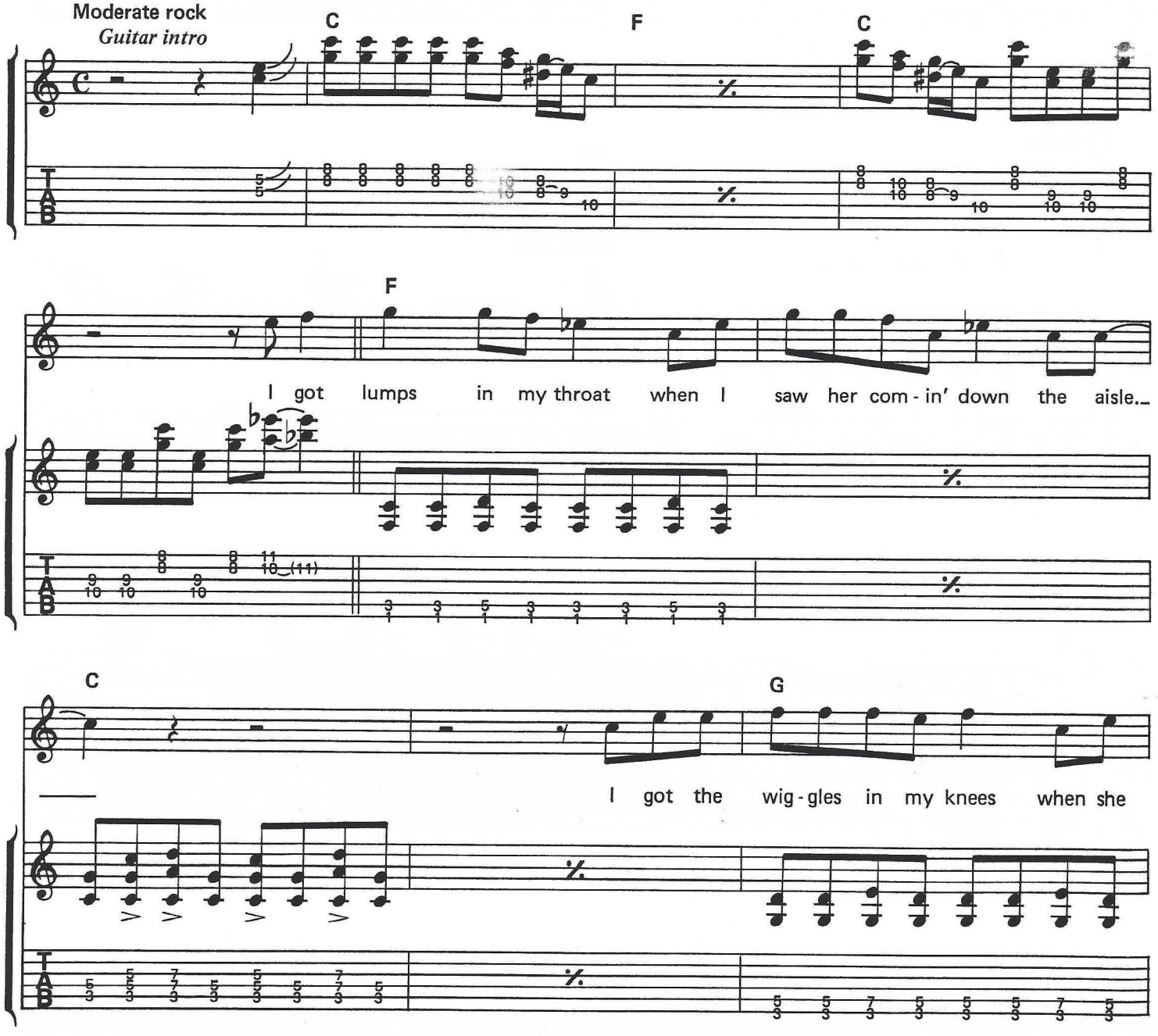

1. Piano Solo
B♭
E♭9
B♭
F9
B♭
2. Well,
2. Guitar Solo
B♭
E♭9
B♭
F
T
A
B


B♭
D.S. 𝄋 (3rd verse) al Coda
3. Yeah,
CODA
B♭
let it roll on.
Guitar Solo
E♭9
B♭
fade

LITTLE QUEENIE

This is one of many Berry songs that was *covered* by the Rolling Stones. During the solo, Berry relentlessly churns out the same one-measure lick over and over throughout the chord changes; while playing the IV chord he switches from an F formation to a ninth chord formation, but few notes are changed. Notice the rhythmic variation of the standard backup lick during the chorus.

Words and Music by Chuck Berry



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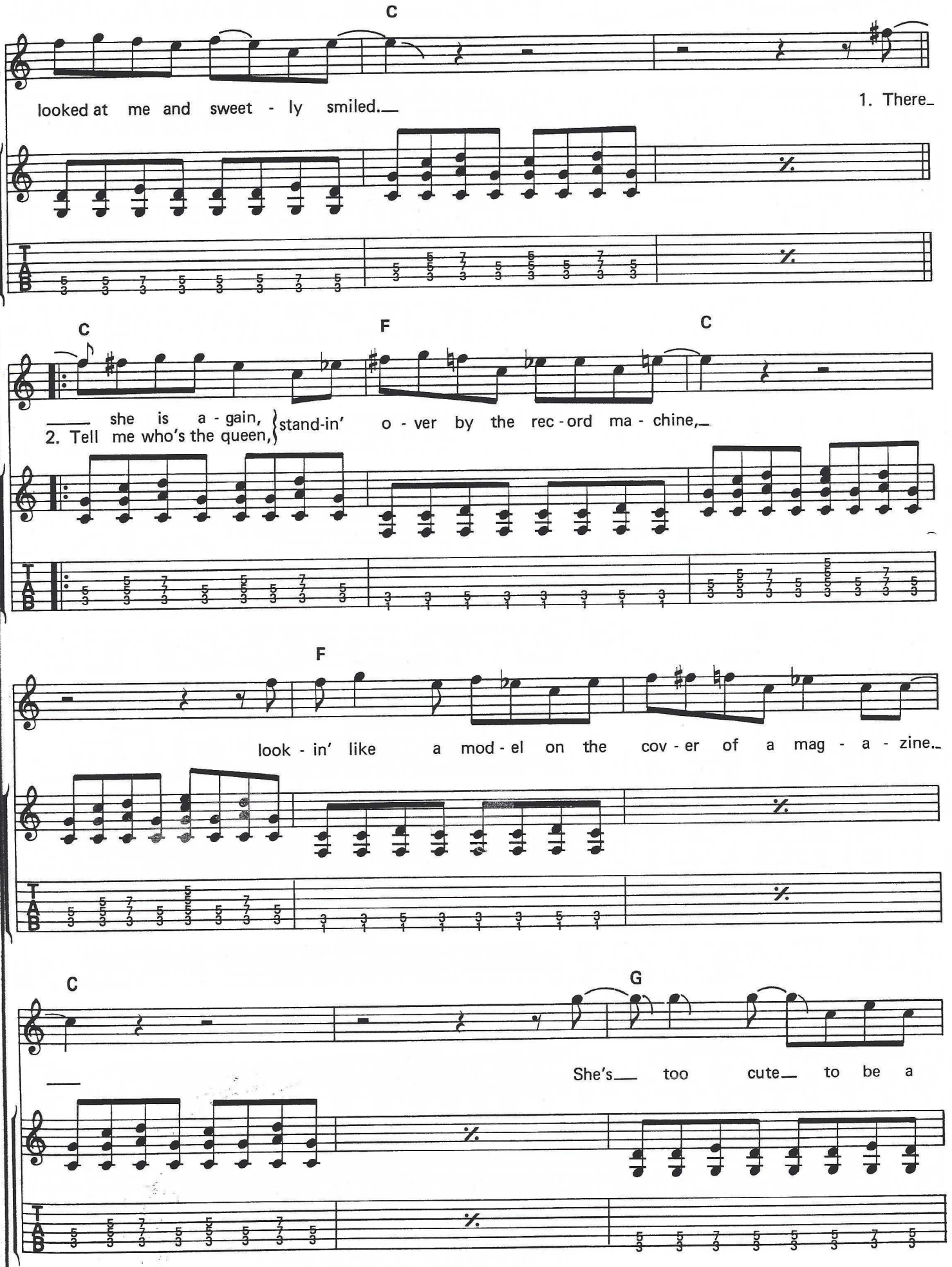
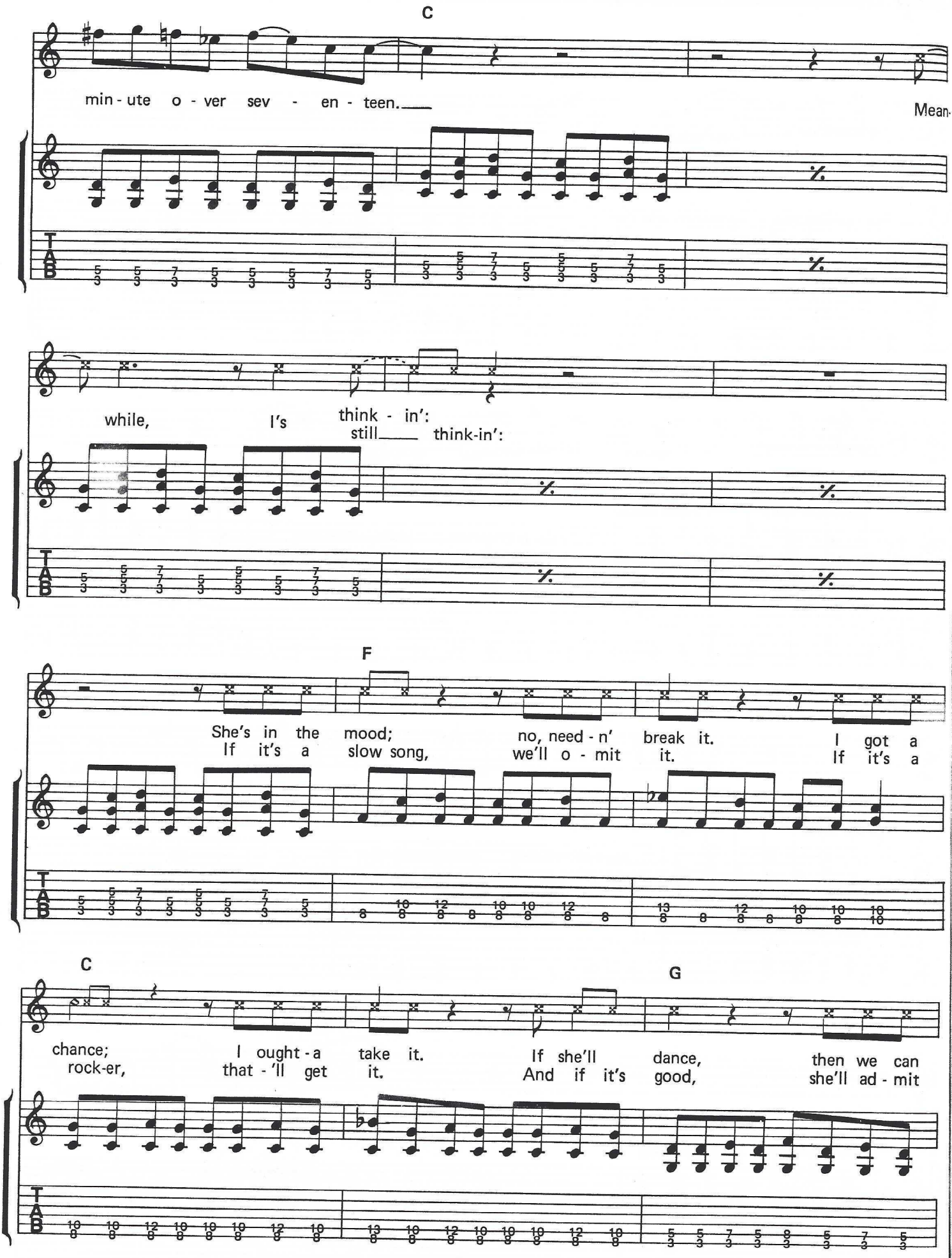
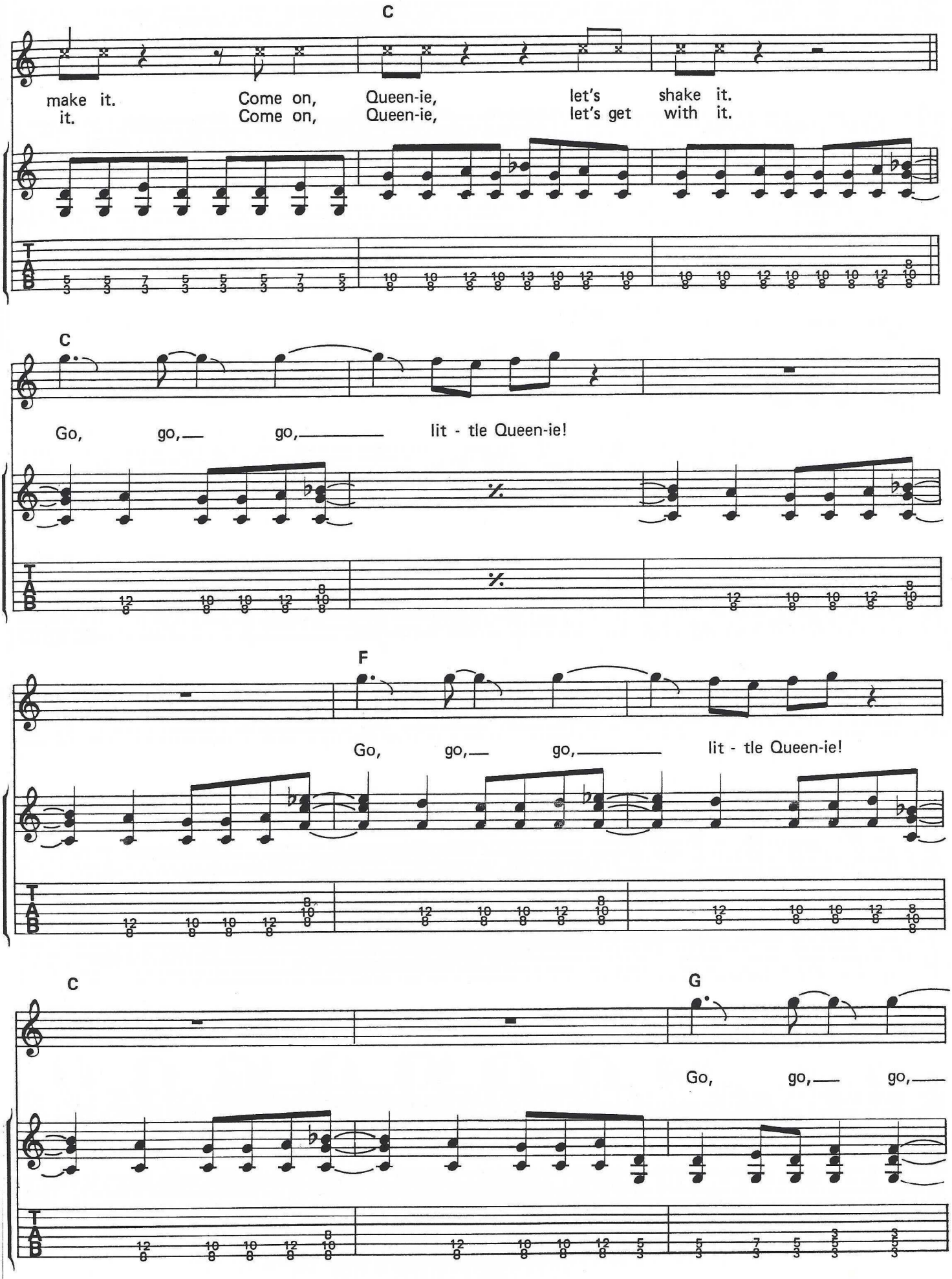
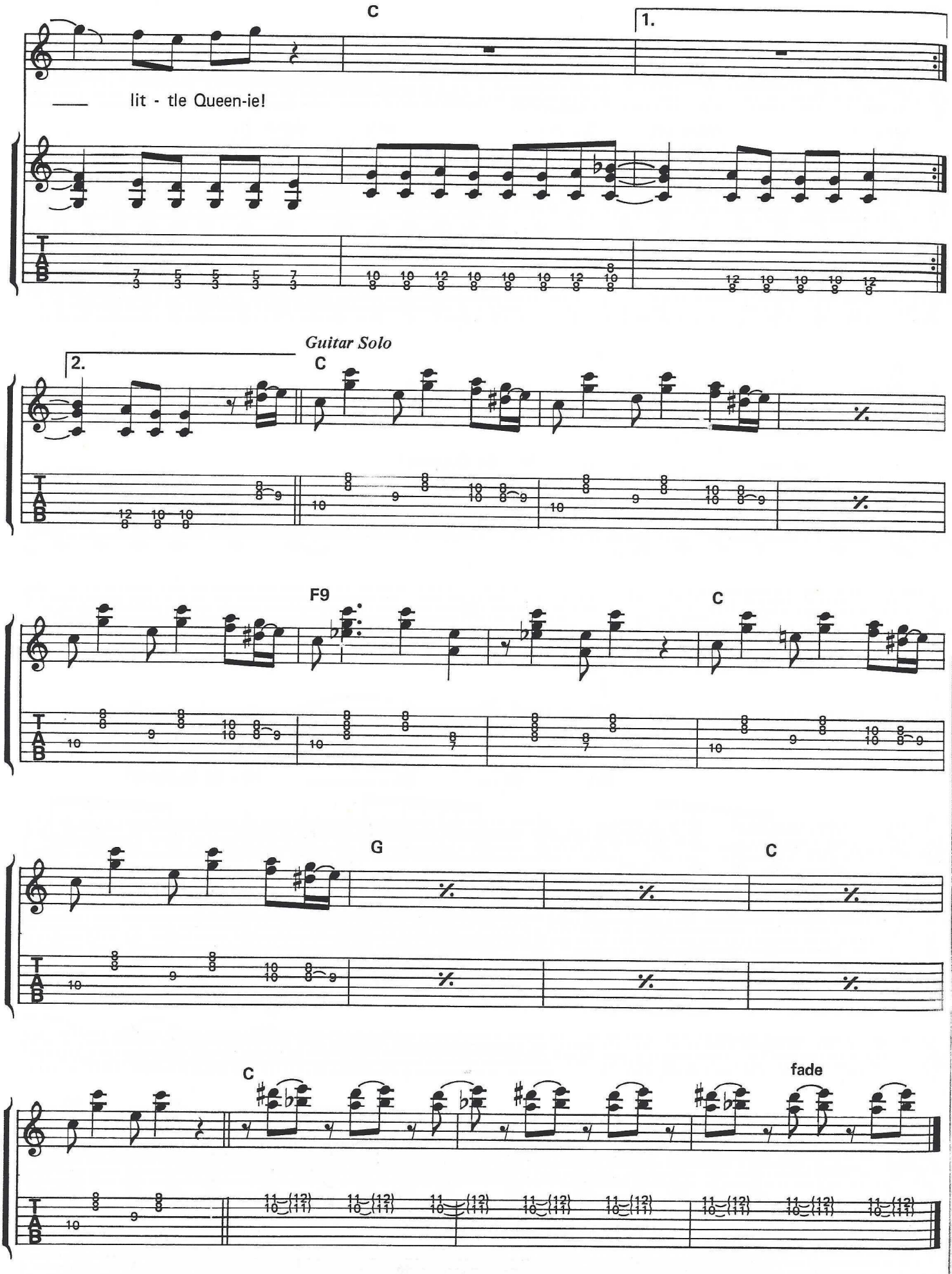

C
looked at me and sweet - ly smiled.
1. There
C
F
C
she is a - gain,
2. Tell me who's the queen,
stand-in' o - ver by the rec - ord ma - chine,
F
look - in' like a mod - el on the cov - er of a mag - a - zine.
C
G
She's too cute to be a
TAB


C
min - ute o - ver sev - en - teen.
Mean-
while, I's think - in':
still think-in':
F
She's in the mood; no, need - n' break it. I got a
If it's a slow song, we'll o - mit it. If it's a
C
G
chance; I ought - a take it. If she'll dance, then we can
rock-er, that - 'll get it. And if it's good, she'll ad - mit
TAB


C
make it. Come on, Queen-ie, let's shake it.
it. Come on, Queen-ie, let's get with it.
C
Go, go,— go,— lit - tle Queen-ie!
F
Go, go,— go,— lit - tle Queen-ie!
C
G
Go, go,— go,—

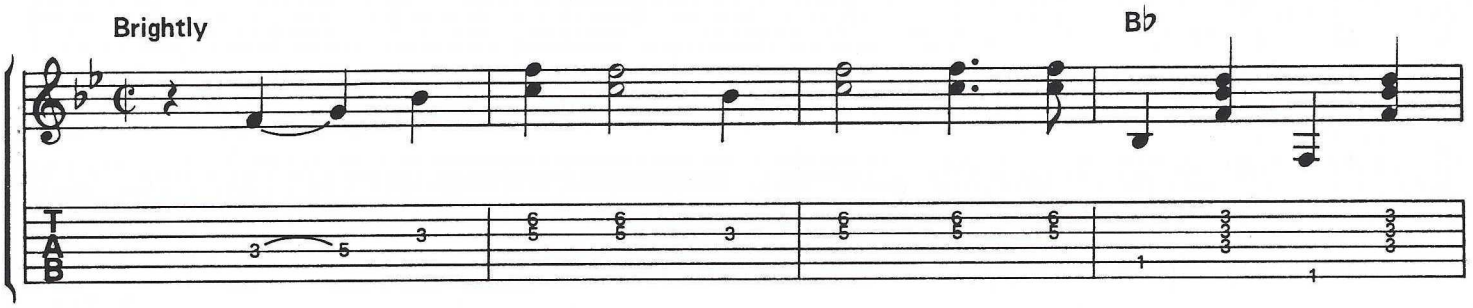

C
1.
lit - tle Queen-ie!
Guitar Solo
2.
C
F9
C
G
C
C
fade

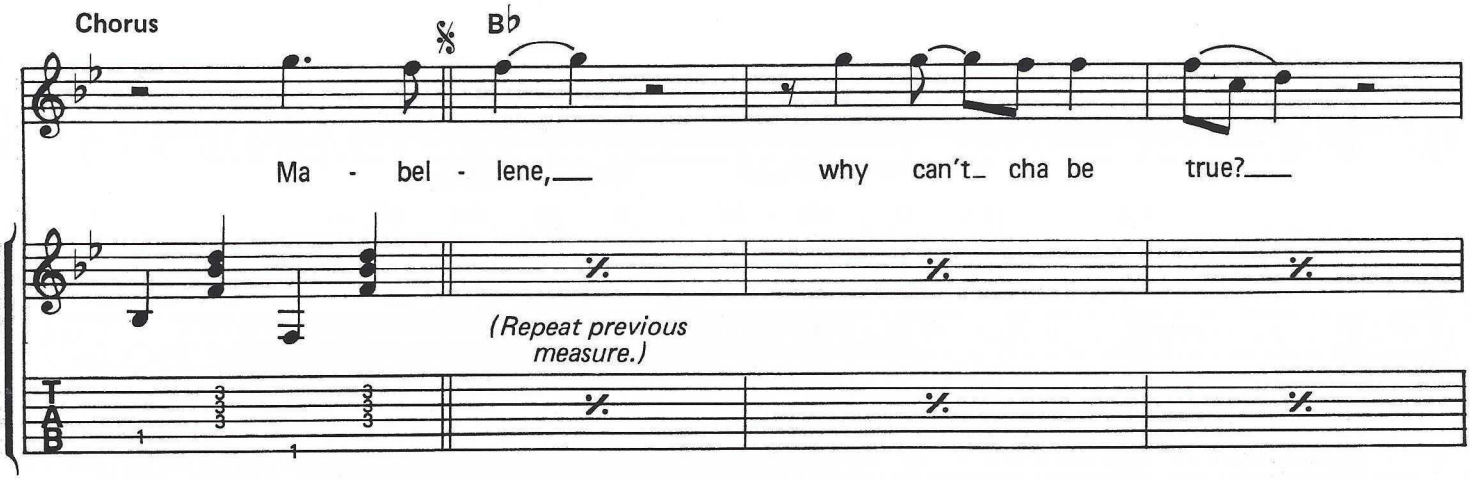
MABELLENE

MABELLENE was Berry's first Chess record and first hit. Berry presented it to Leonard Chess as IDA RED, his variant of a hillbilly tune, with a rockabilly beat. Chess suggested a "bigger beat" and (according to pianist Johnny Johnson) chose the name MABELLENE from a popular hair cream (prior to recording Berry had been a hairstylist).

Notice the distorted guitar sound; Berry was playing a fat hollow-body Gibson ES-350T. Later records featured a clearer sound with reverb added. The country-style backup — root in the bass/chord — fifth in the bass/chord — is also atypical. The opening guitar riff is based on the barred triad pattern mentioned in the *Introduction.*

Words and Music by Chuck Berry,
Russ Fratto and Alan Freed





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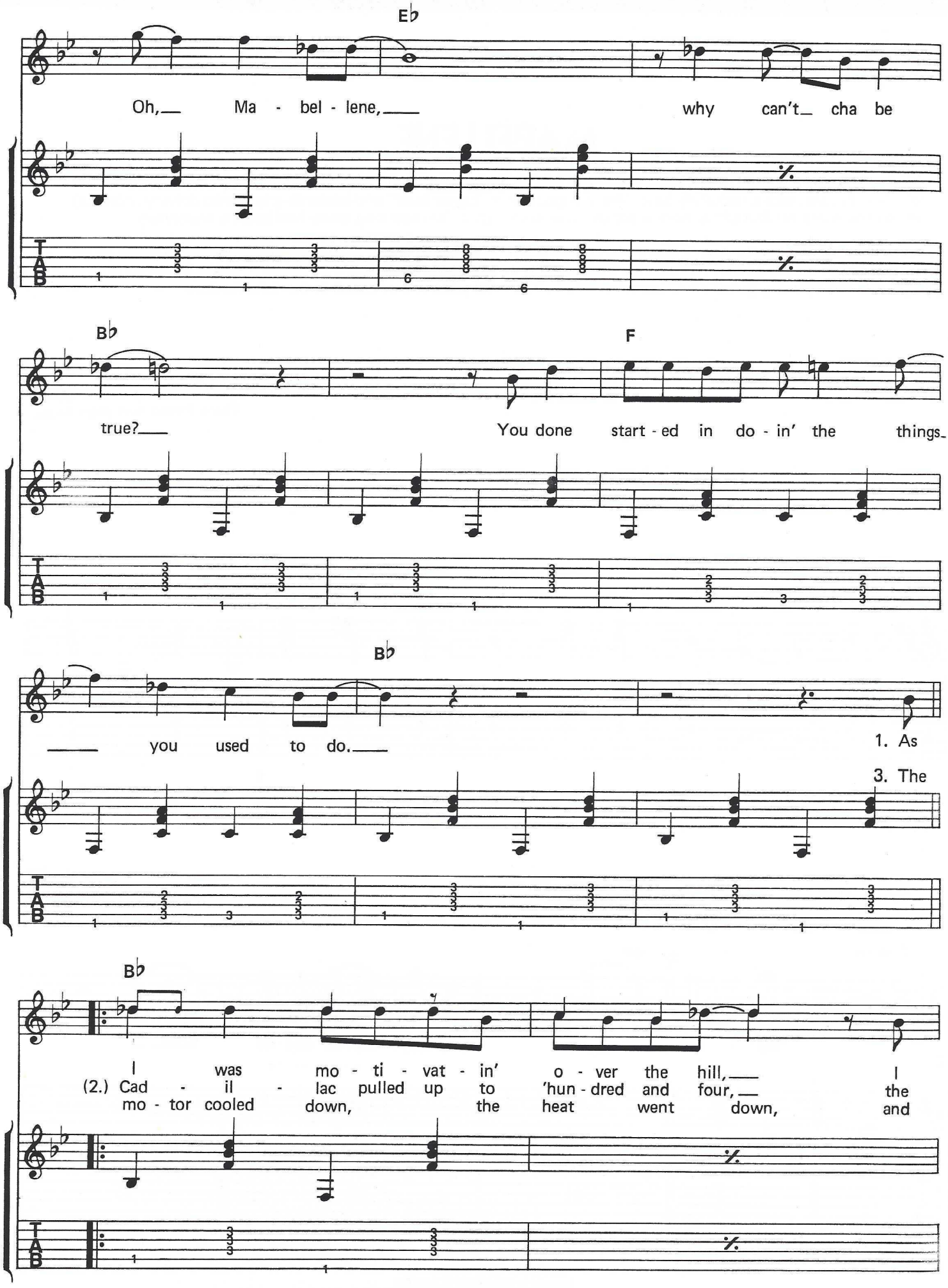
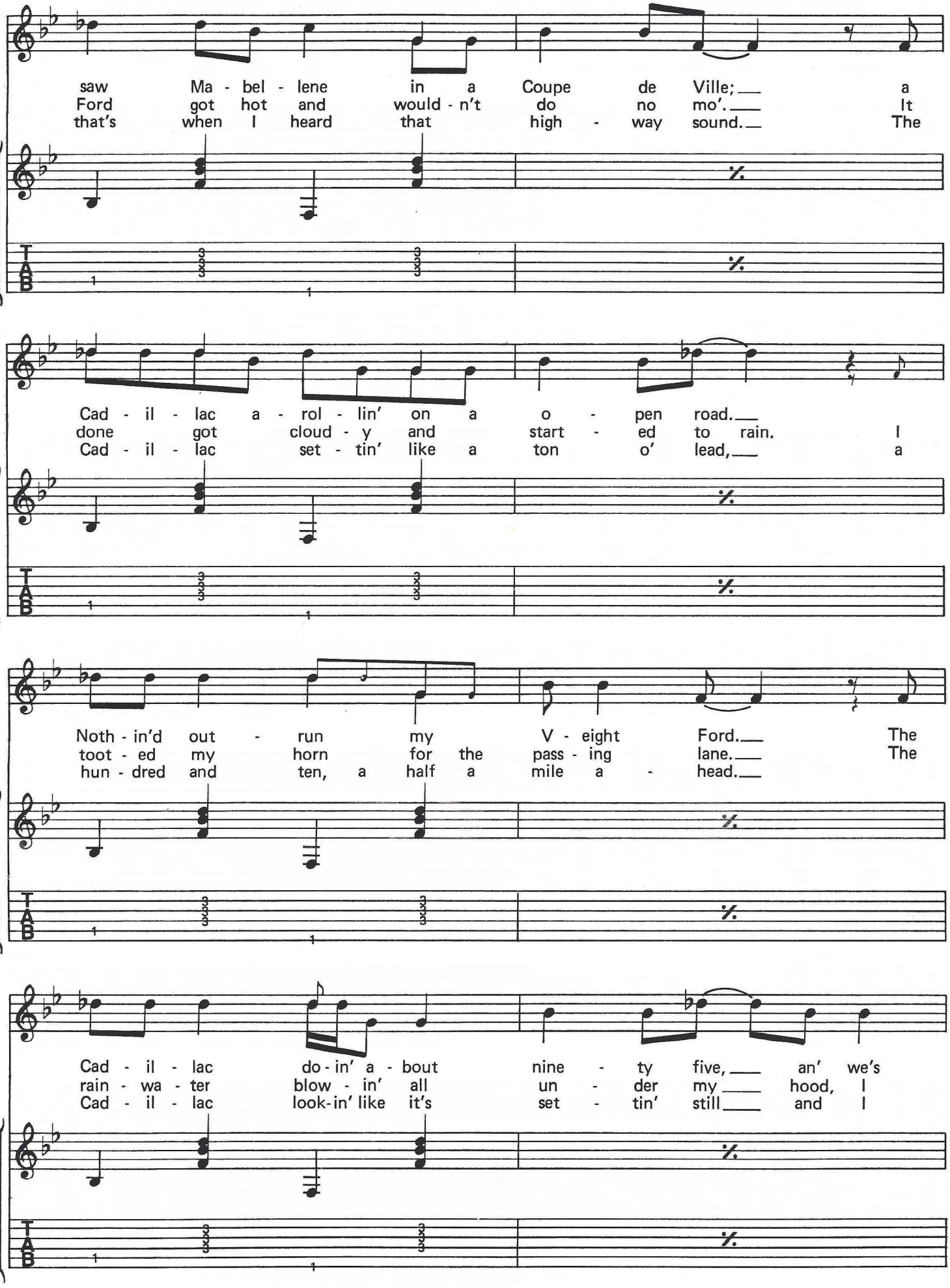
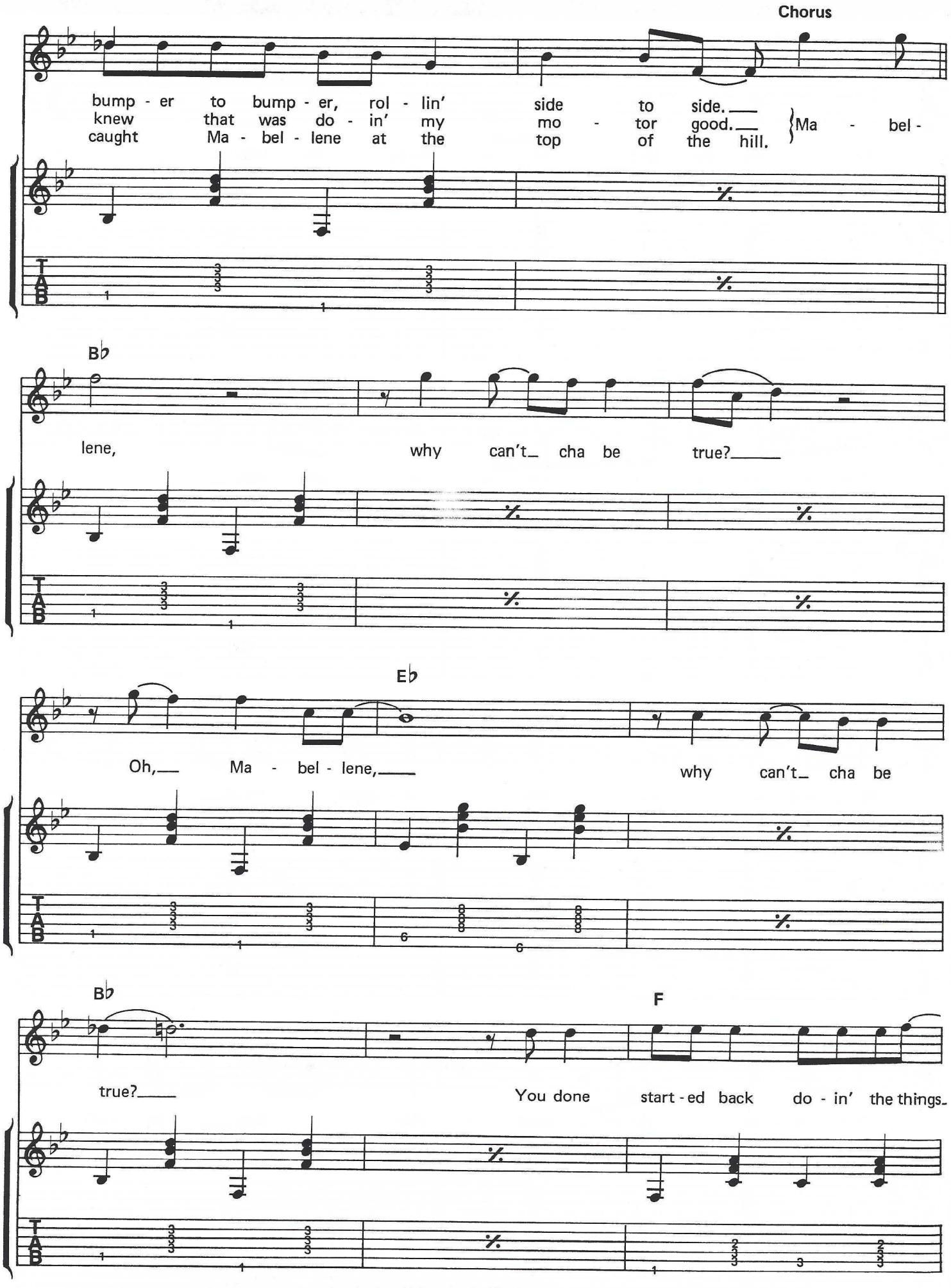
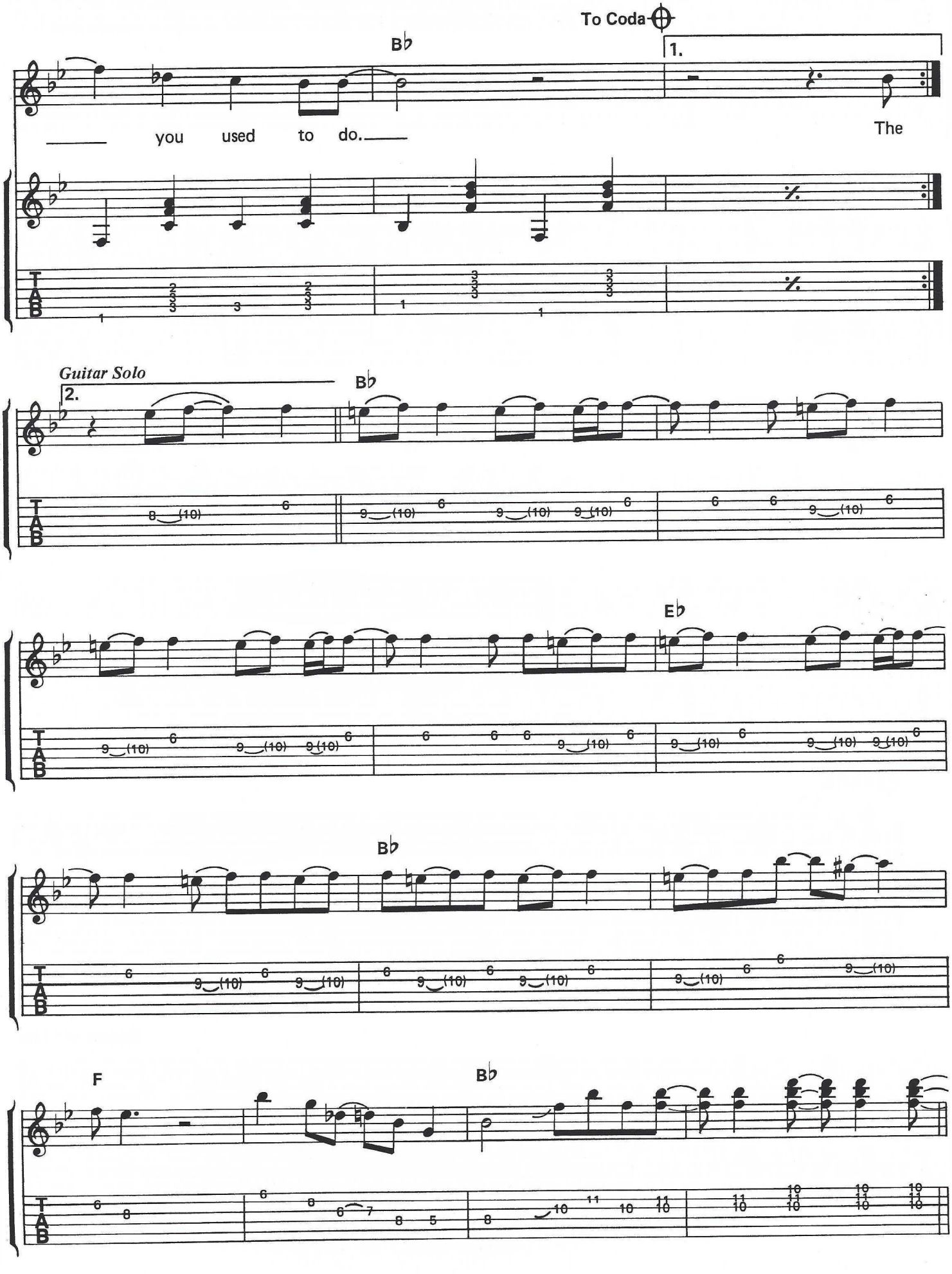
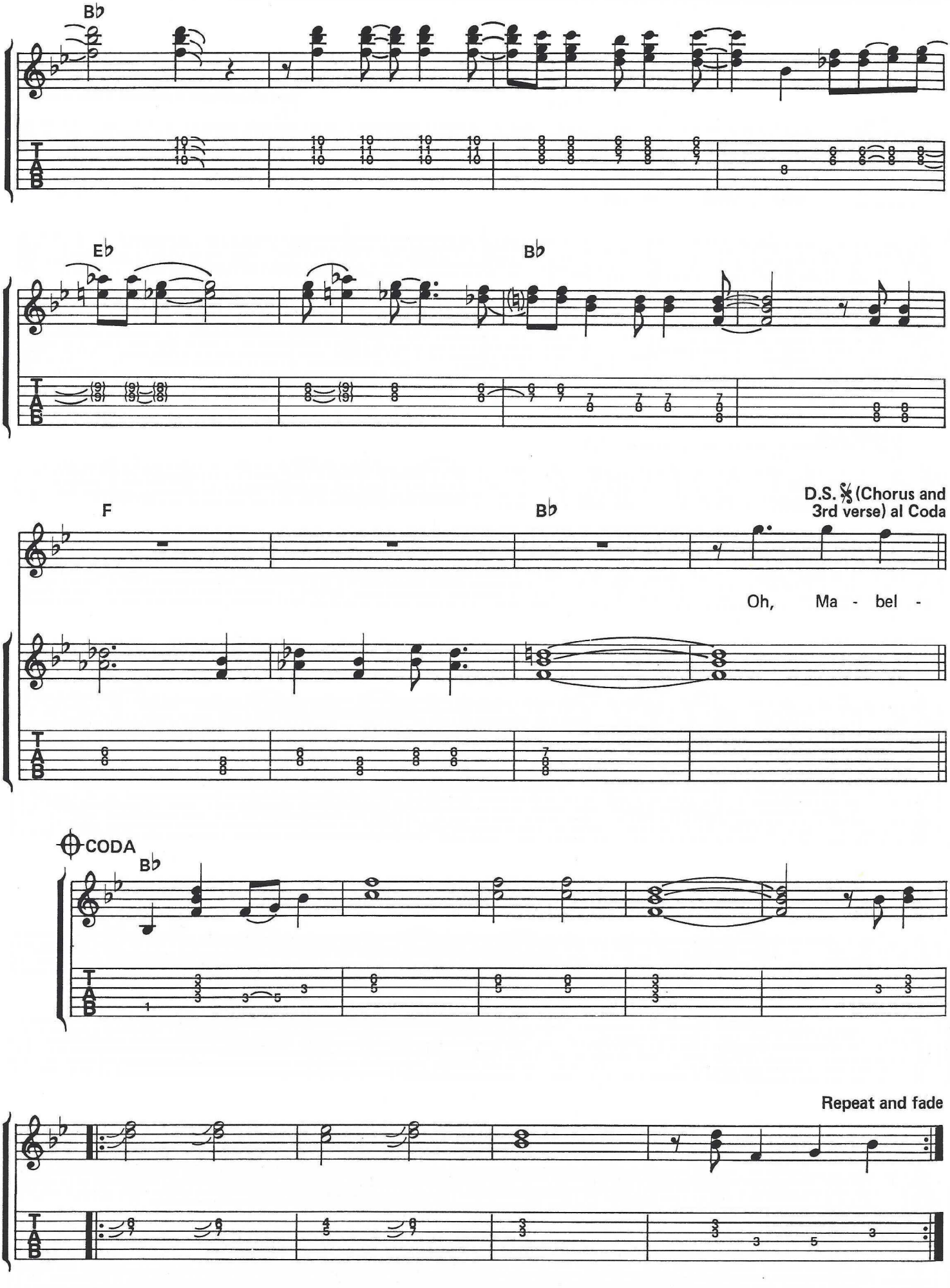

E♭
Oh, Ma - bel - lene, why can't cha be
B♭
F
true? You done start - ed in do - in' the things
B♭
you used to do.
1. As
3. The
B♭
I was mo - ti - vat - in' o - ver the hill, I
(2.) Cad - il - lac pulled up to 'hun - dred and four, the
mo - tor cooled down, the heat went down, and
T
A
B


saw Ma - bel - lene in a Coupe de Ville; a
Ford got hot and would - n't do no mo'. It
that's when I heard that high - way sound. The
Cad - il - lac a - rol - lin' on a o - pen road.
done got cloud - y and start - ed to rain. I
Cad - il - lac set - tin' like a ton o' lead, a
Noth - in'd out - run my V - eight Ford. The
toot - ed my horn for the pass - ing lane. The
hun - dred and ten, a half a mile a - head.
Cad - il - lac do - in' a - bout nine - ty five, an' we's
rain - wa - ter blow - in' all un - der my hood, I
Cad - il - lac look - in' like it's set - tin' still and I
T
A
B


Chorus
bump - er to bump - er, rol - lin' side to side.
knew that was do - in' my mo - tor good.
caught Ma - bel - lene at the top of the hill.
Ma - bel -
B♭
lene, why can't_ cha be true?
E♭
Oh, Ma - bel - lene, why can't_ cha be
B♭
F
true?
You done start - ed back do - in' the things.

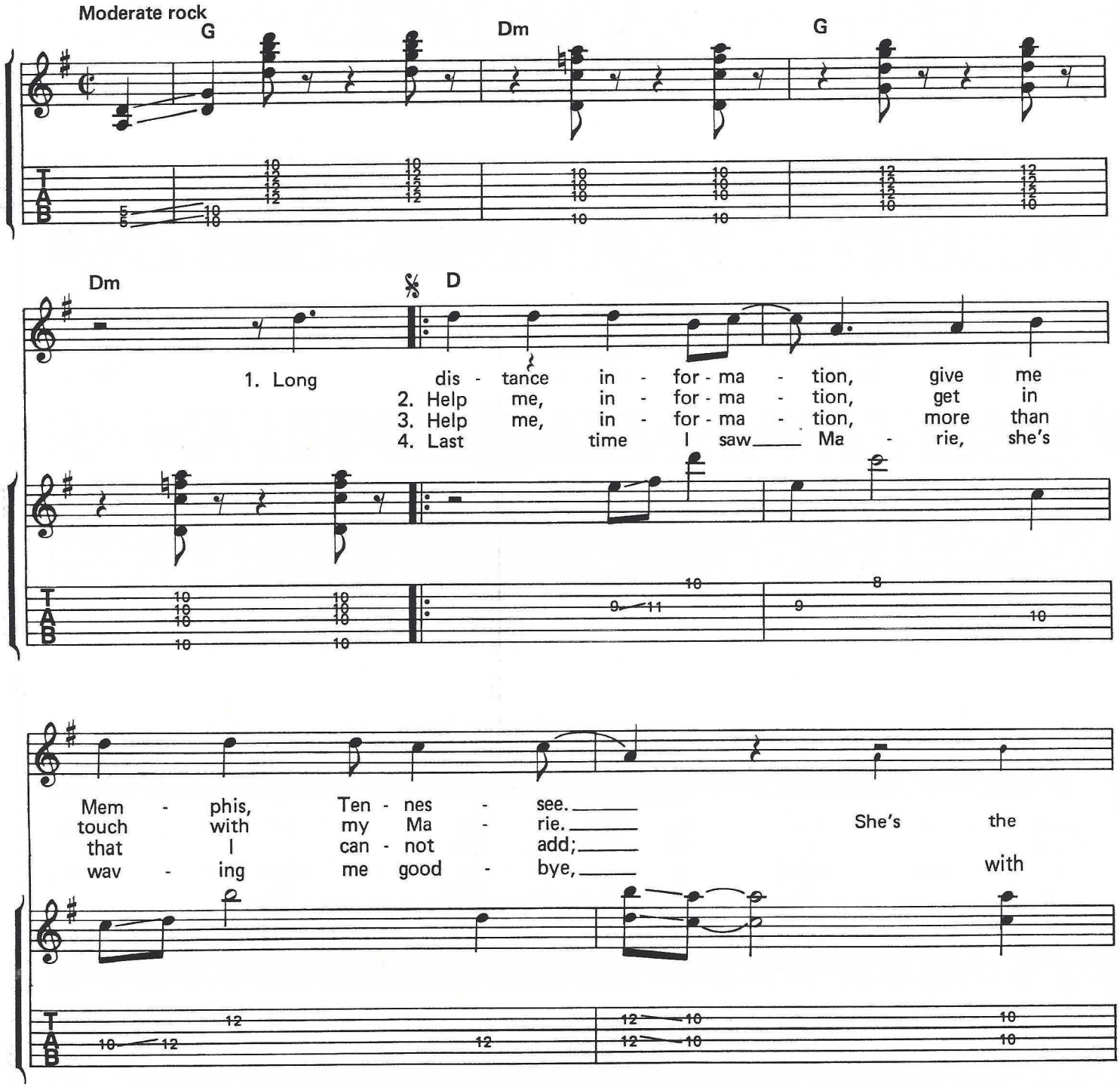

To Coda
B♭
1.
you used to do.
The
Guitar Solo
2.
B♭
E♭
B♭
F
B♭


B♭
E♭
B♭
F
B♭
D.S. 𝄋 (Chorus and 3rd verse) al Coda
Oh, Ma - bel -
CODA
B♭
Repeat and fade

MEMPHIS, TENNESSEE

This simple, two-chord tune has some of Berry's most delightful lyrics. Nearly all the backup licks and soloing are based on the "sliding ninth chord" lick (see *Introduction).*

Words and Music by Chuck Berry



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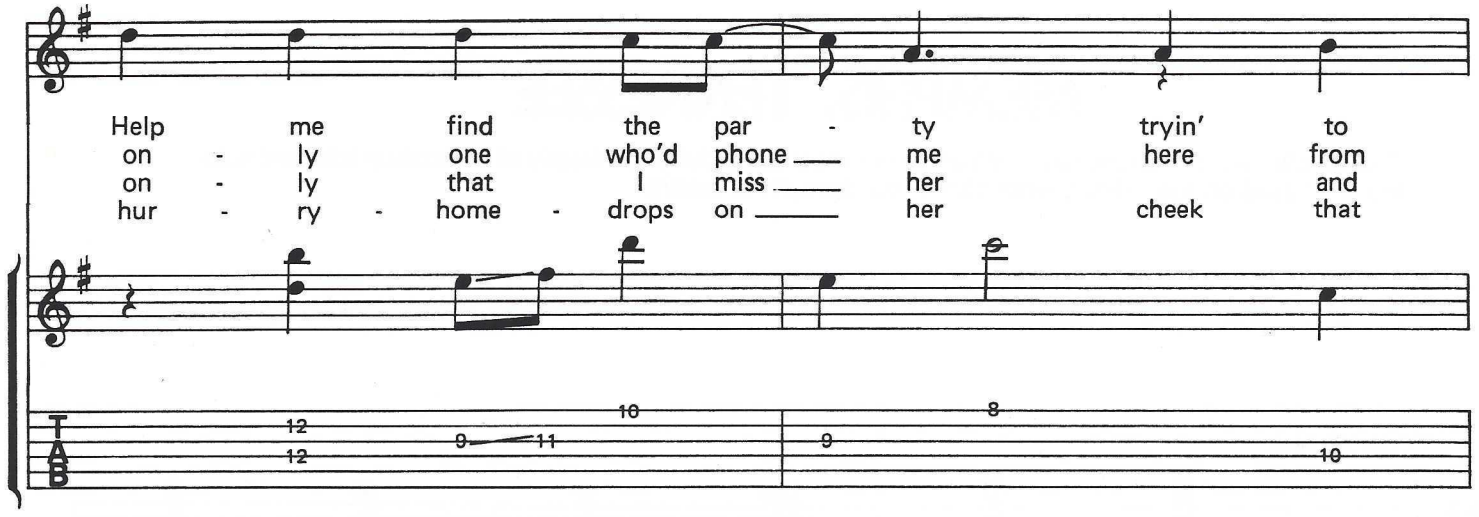
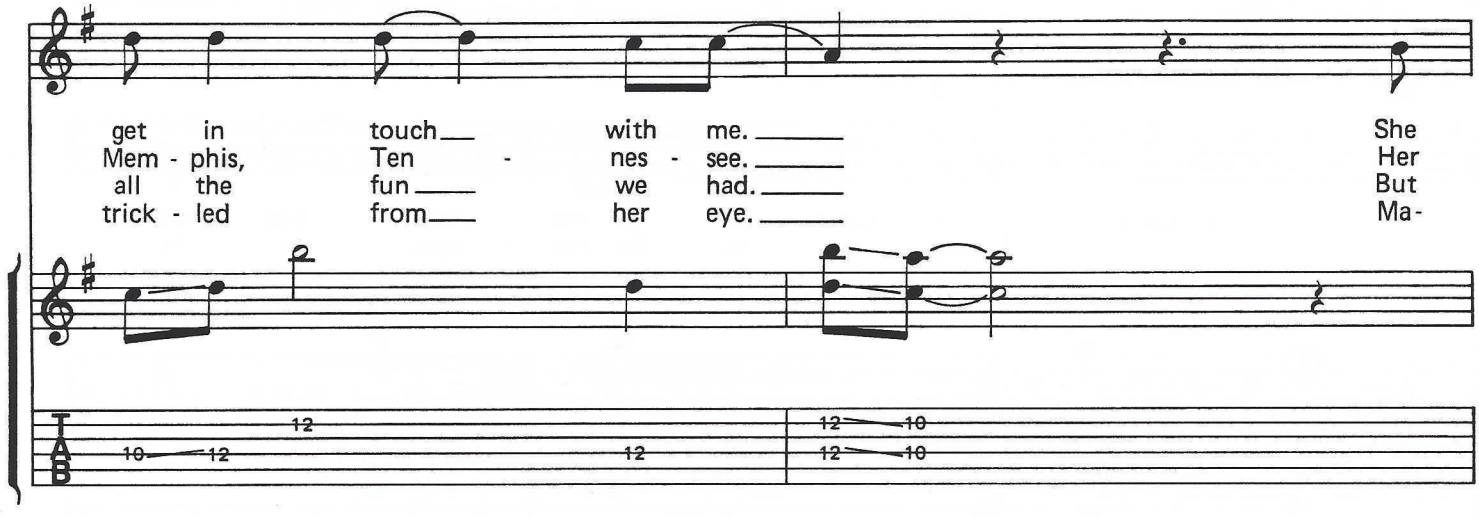
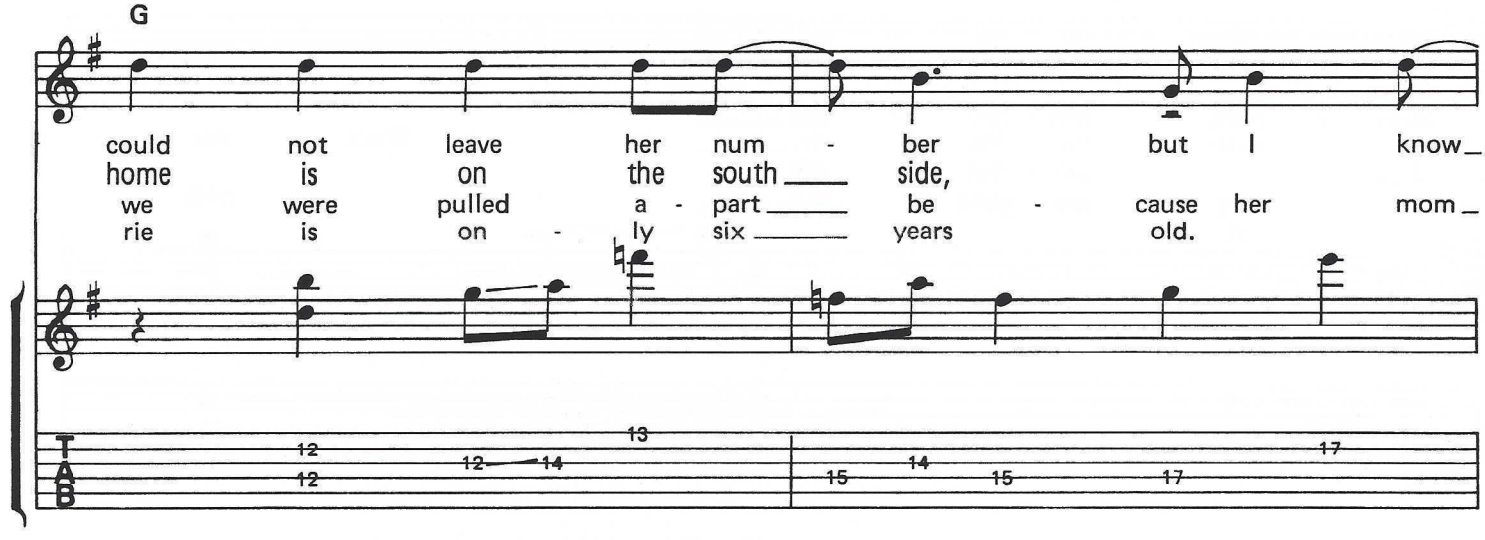
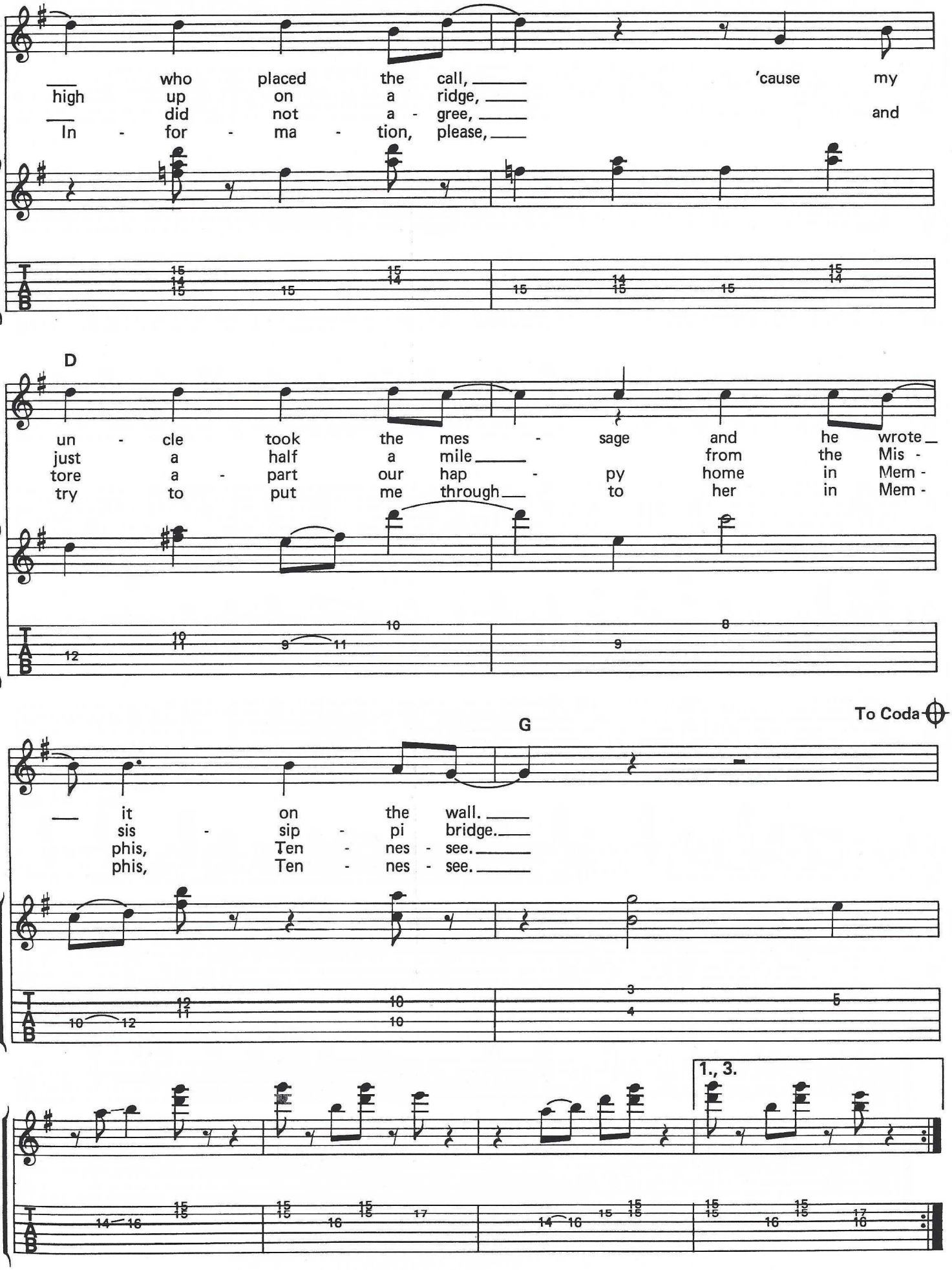
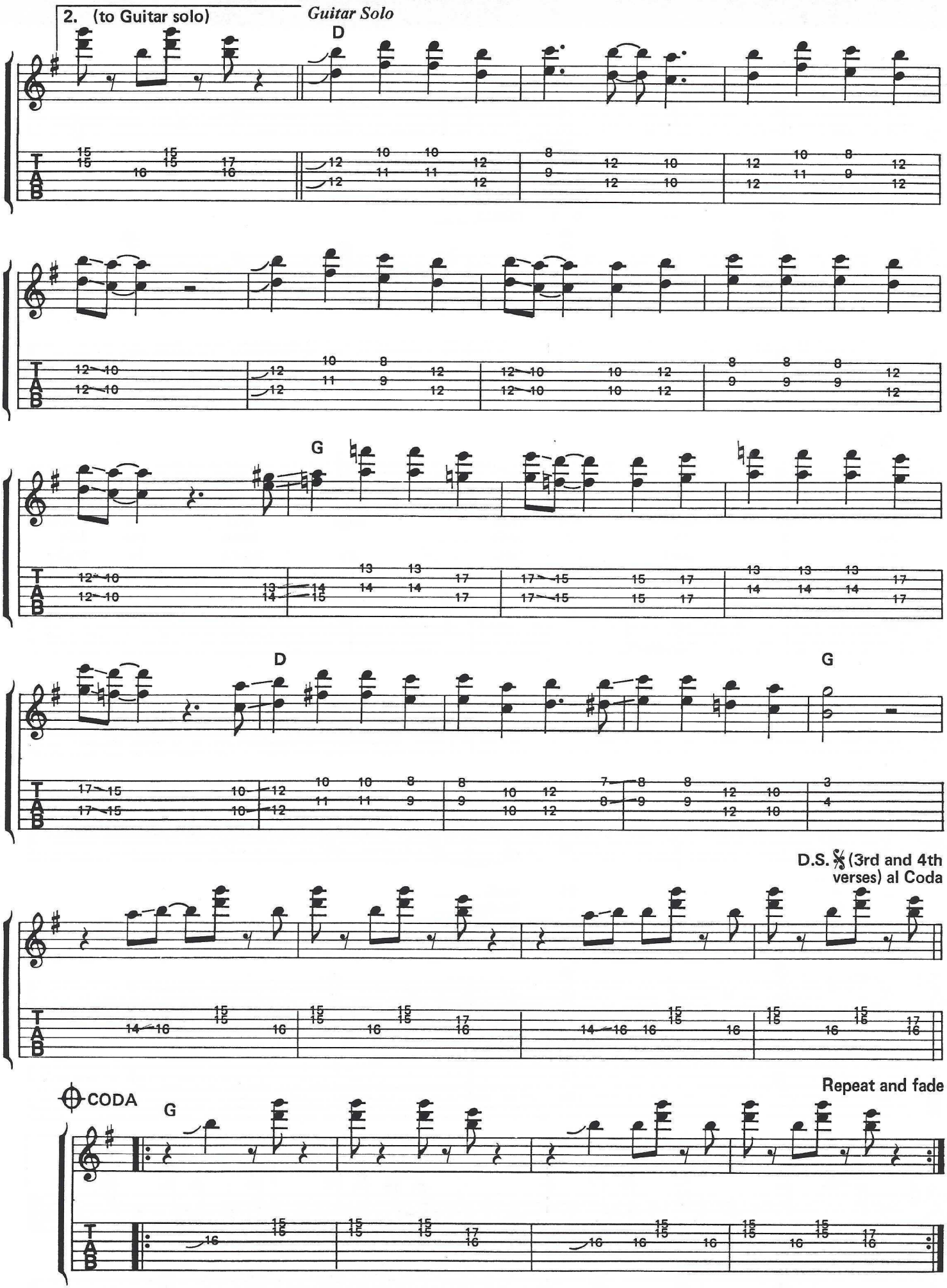

Help me find the par - ty tryin' to
on - ly one who'd phone me here from
on - ly that I miss her and
hur - ry - home - drops on her cheek that


get in touch with me. She
Mem - phis, Ten - nes - see. Her
all the fun we had. But
trick - led from her eye. Ma-


G
could not leave her num - ber but I know
home is on the south side,
we were pulled a - part be - cause her mom
rie is on - ly six years old.


who placed the call, 'cause my
high up on a ridge, and
did not a - gree,
In - for - ma - tion, please,
D
un - cle took the mes - sage and he wrote
just a half a mile from the Mis -
tore a - part our hap - py home in Mem -
try to put me through to her in Mem -
To Coda
G
it on the wall.
sis - sip - pi bridge.
phis, Ten - nes - see.
phis, Ten - nes - see.
1., 3.

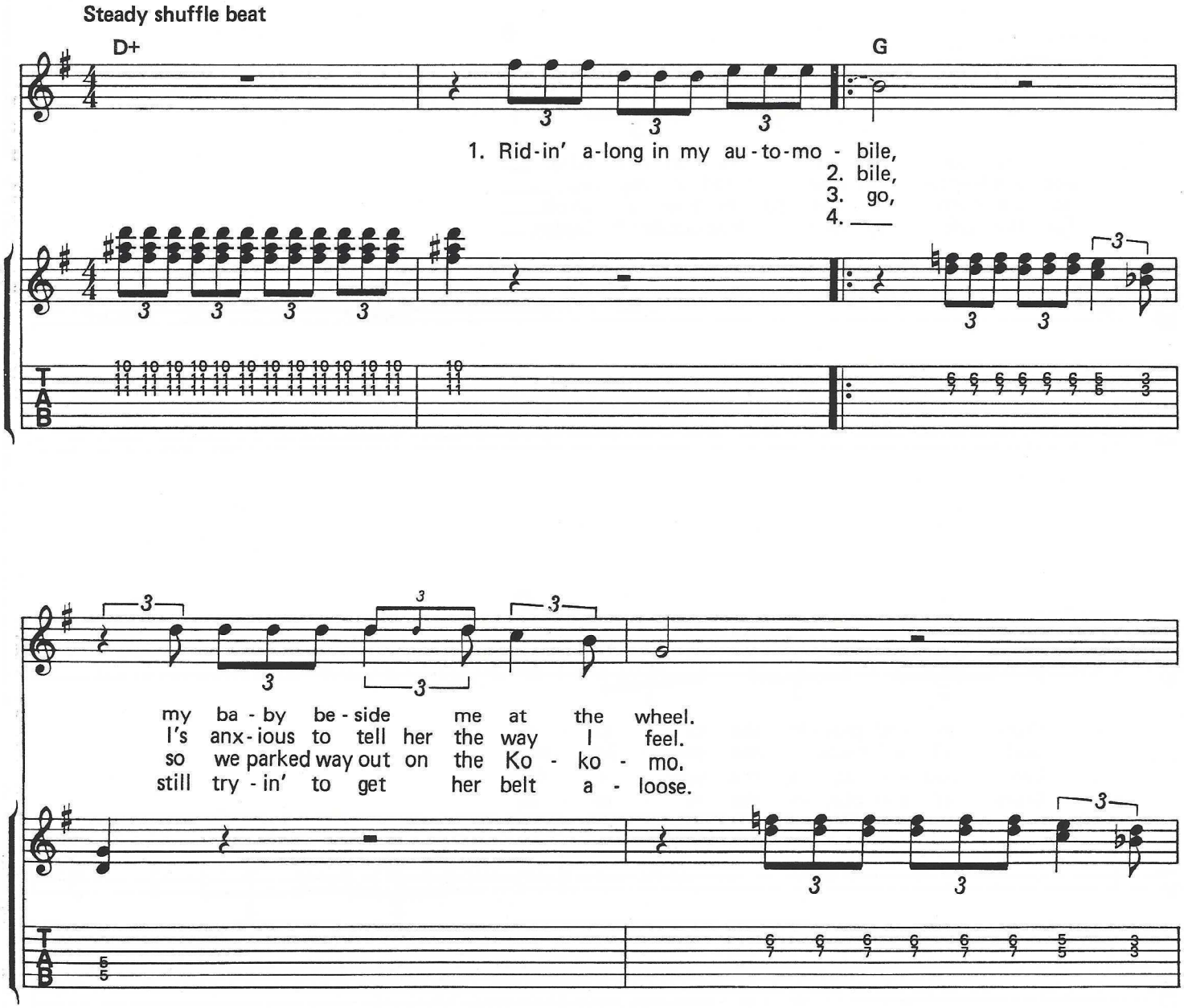

2. (to Guitar solo)
Guitar Solo
D
G
D
G
D.S. 𝄋 (3rd and 4th verses) al Coda
CODA
G
Repeat and fade

NO PARTICULAR PLACE TO GO

The song is very similar in structure and sound to SCHOOL DAY; it's a shuffle beat twelve-bar blues with the same "stop-and-go" pattern as SCHOOL DAY: The singer sings a measure *a cappella*, and the band comes in and "answers" him for a measure, with the lead guitar imitating the vocal line.

The first guitar solo includes the "descending double-stops," and features a difficult choking lick in which two strings are stretched while the first string is fretted and held in place. In the second guitar solo the same lick is performed without stretching the strings.

Words and Music by Chuck Berry



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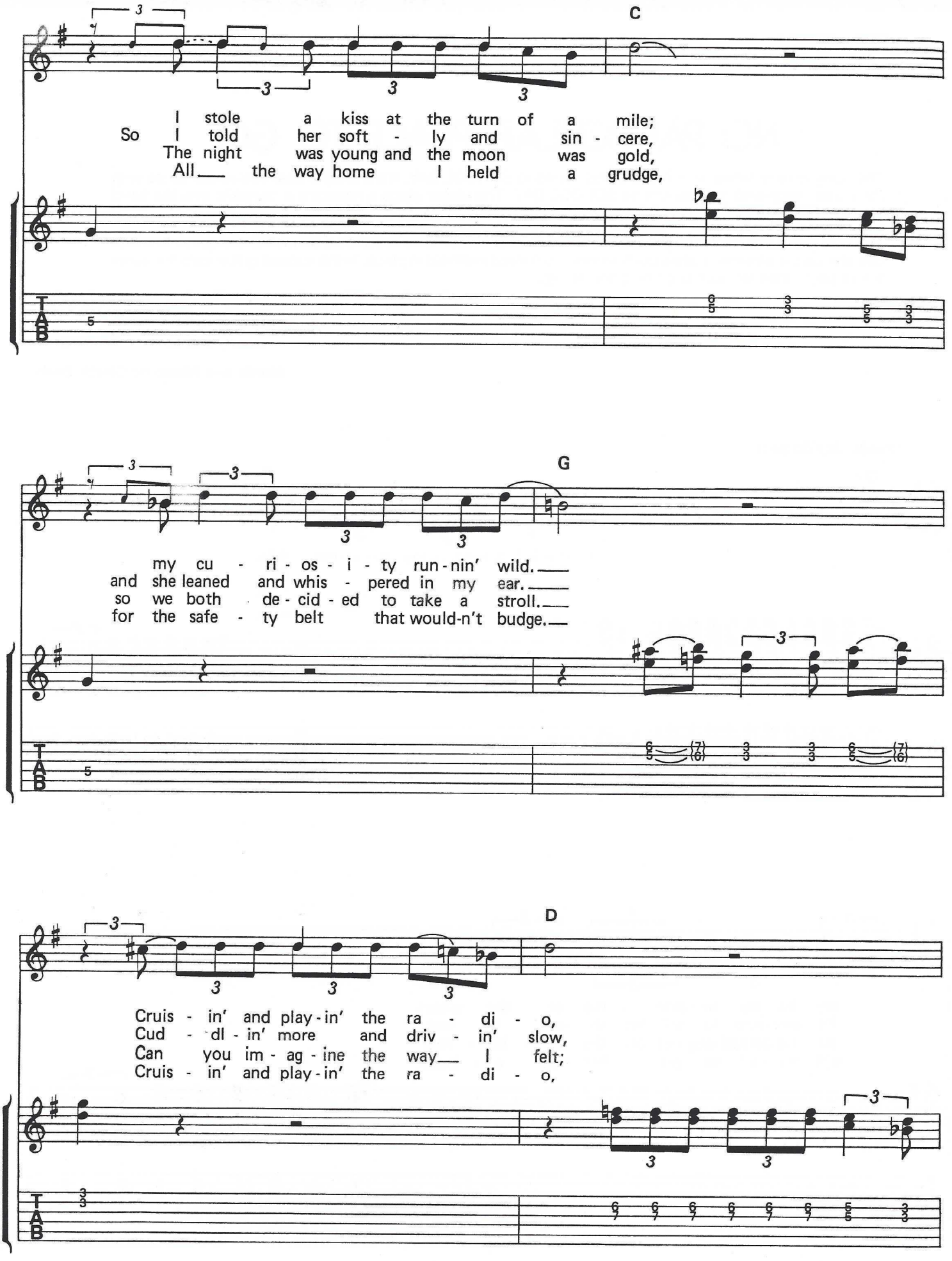
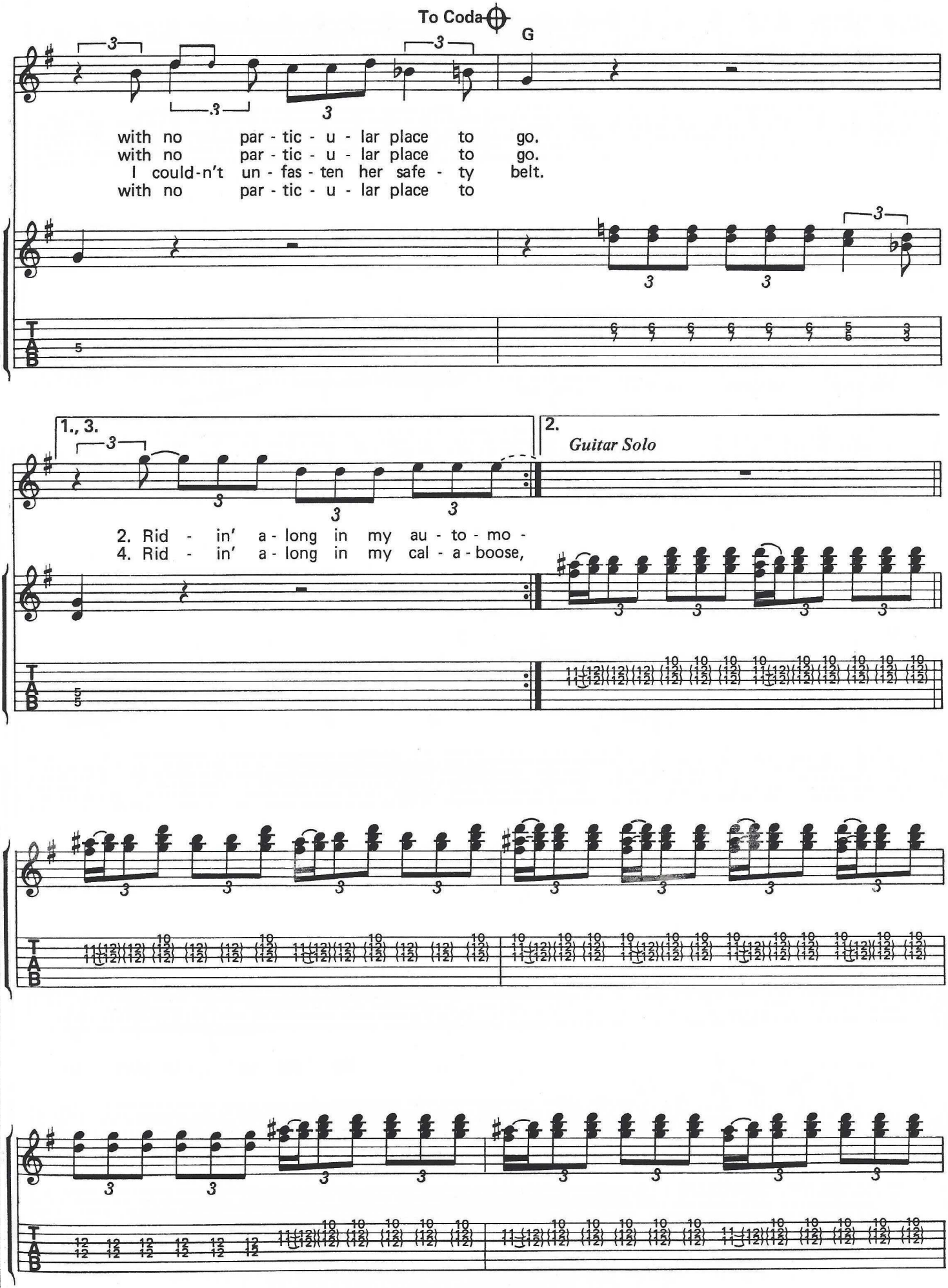
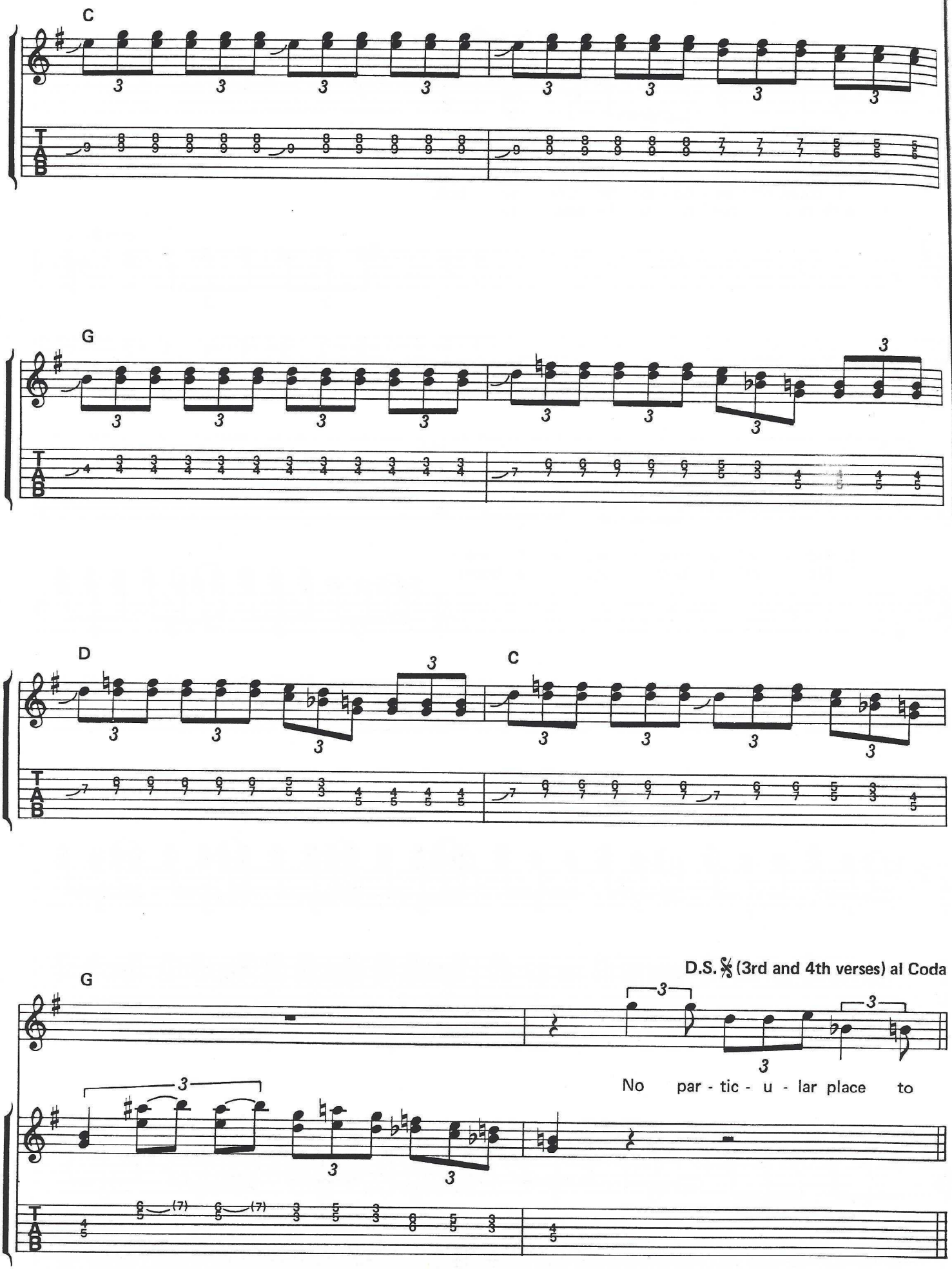
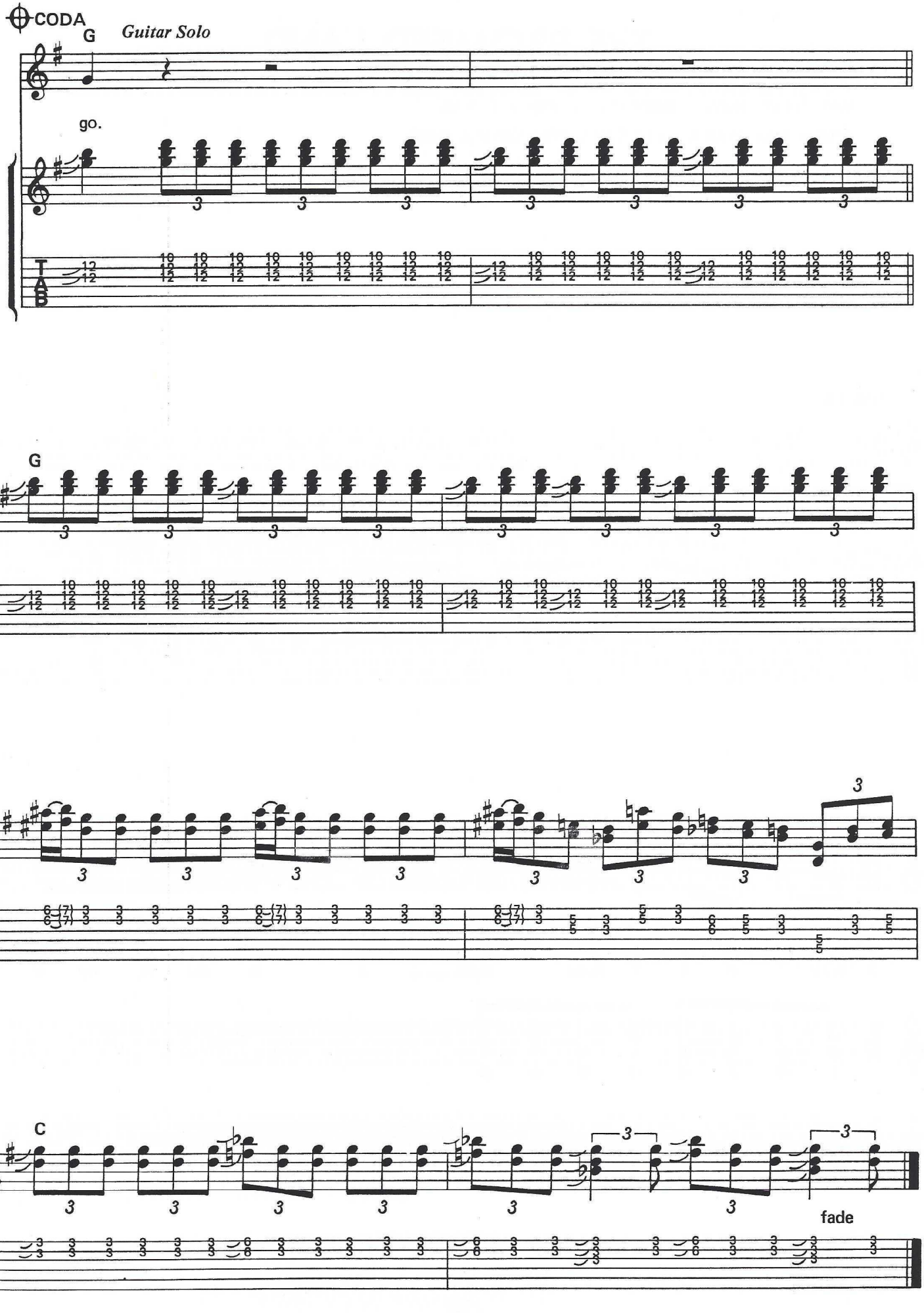

C
I stole a kiss at the turn of a mile;
So I told her soft - ly and sin - cere,
The night was young and the moon was gold,
All the way home I held a grudge,
G
my cu - ri - os - i - ty run - nin' wild.
and she leaned and whis - pered in my ear.
so we both de - cid - ed to take a stroll.
for the safe - ty belt that would-n't budge.
D
Cruis - in' and play - in' the ra - di - o,
Cud - dl - in' more and driv - in' slow,
Can you im - ag - ine the way I felt;
Cruis - in' and play - in' the ra - di - o,


To Coda
G
with no par - tic - u - lar place to go.
with no par - tic - u - lar place to go.
I could-n't un - fas - ten her safe - ty belt.
with no par - tic - u - lar place to
1., 3.
2.
Guitar Solo
2. Rid - in' a - long in my au - to - mo -
4. Rid - in' a - long in my cal - a - boose,
T
A
B


C
G
D
C
G
D.S. 𝄋 (3rd and 4th verses) al Coda
No par - tic - u - lar place to

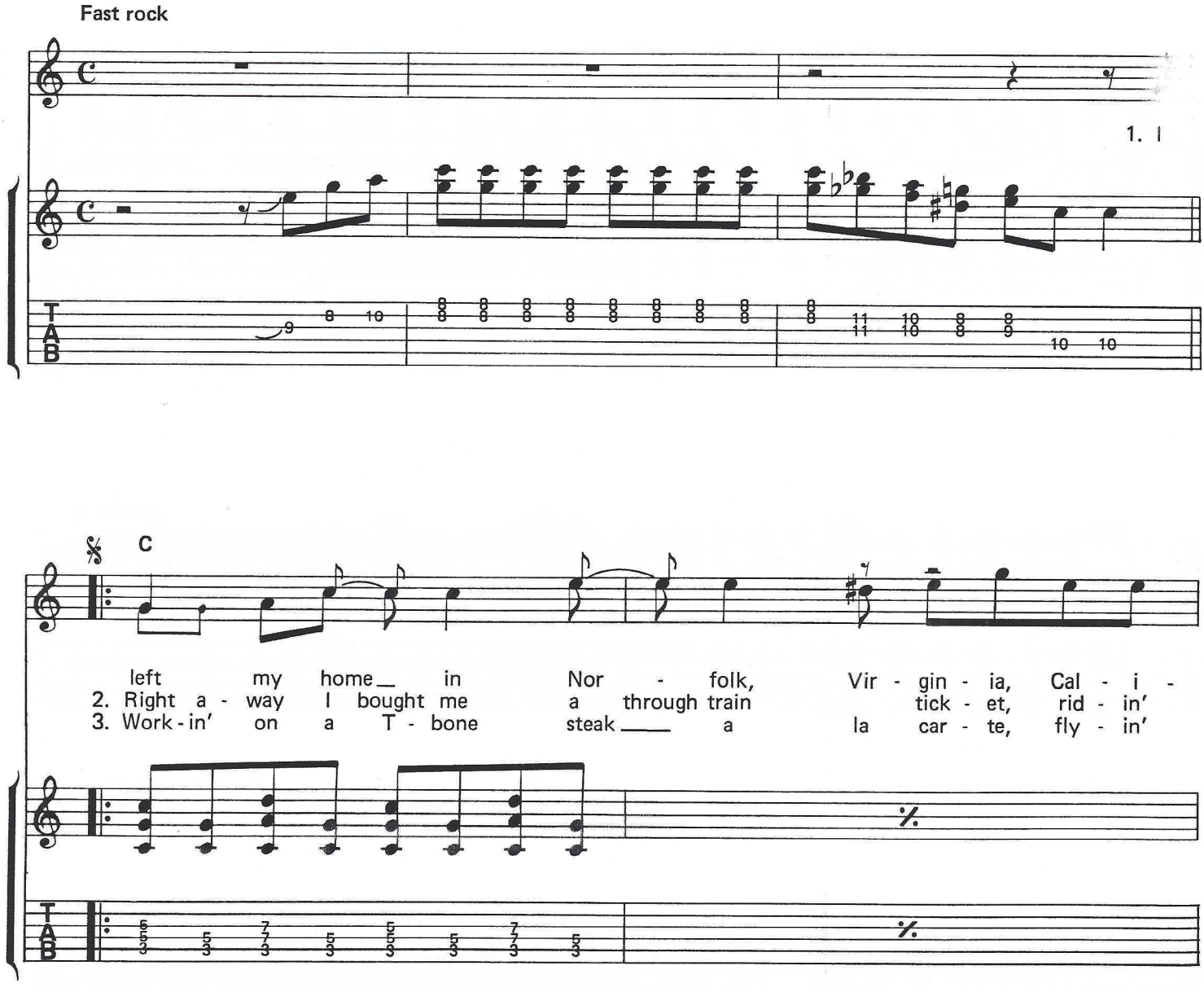

CODA
G
Guitar Solo
go.
G
C
fade
T
A
B

THE PROMISED LAND

The first and second solos start with the "barred triad" pattern mentioned in the *Introduction*, and all three solos contain Berry's "descending double-stop" licks.

What a great *poem* about an East-to-West Coast journey!

Words and Music by Chuck Berry



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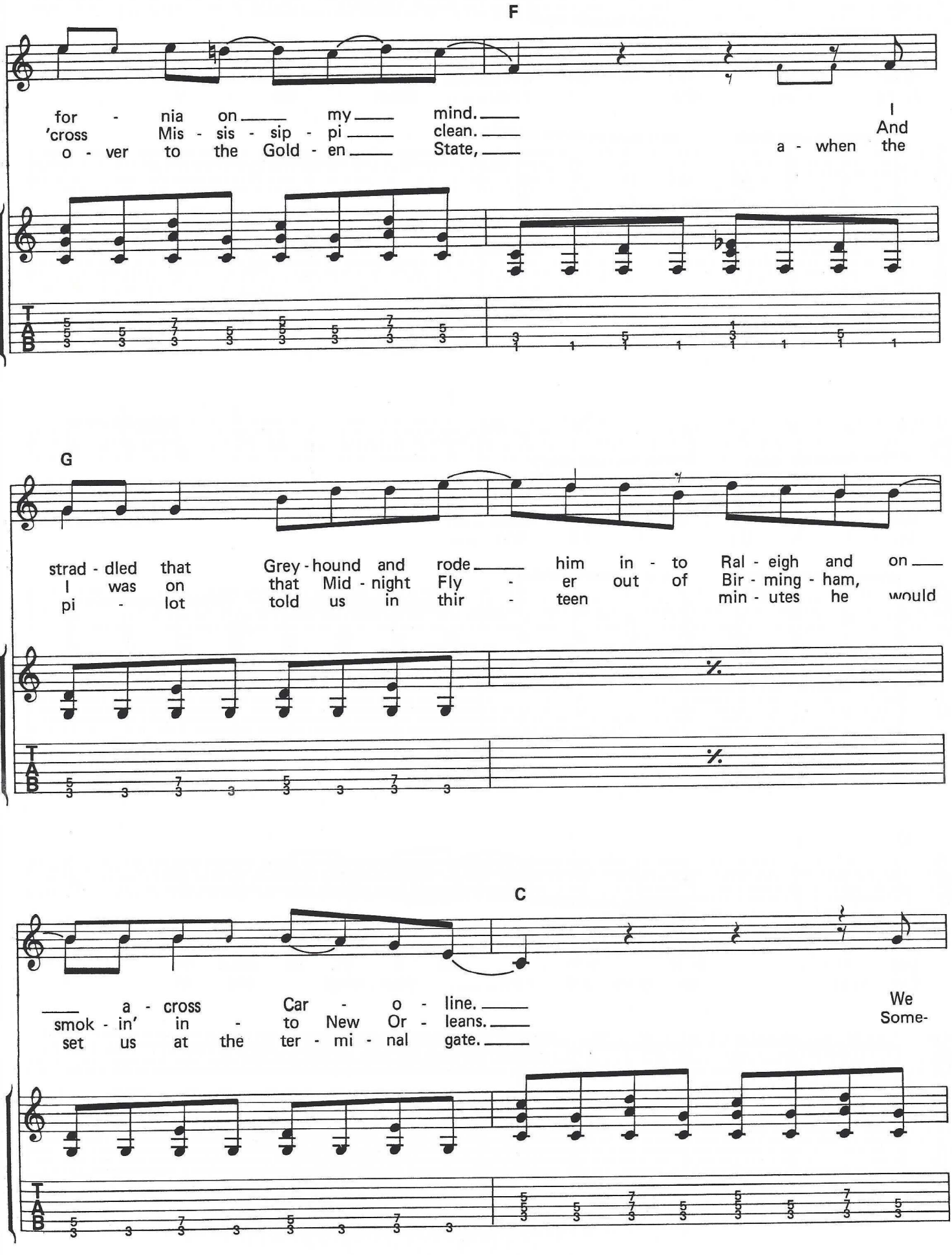
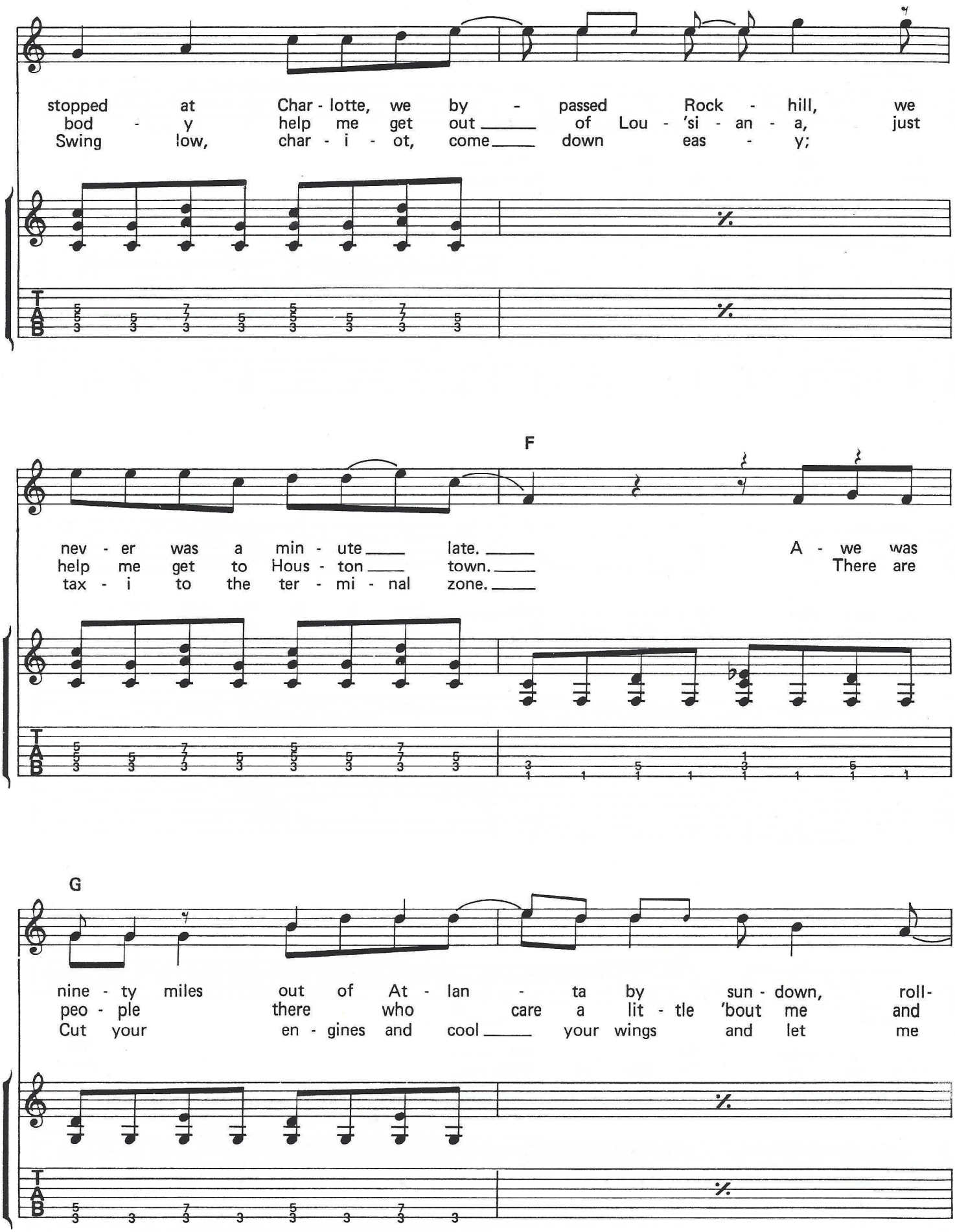
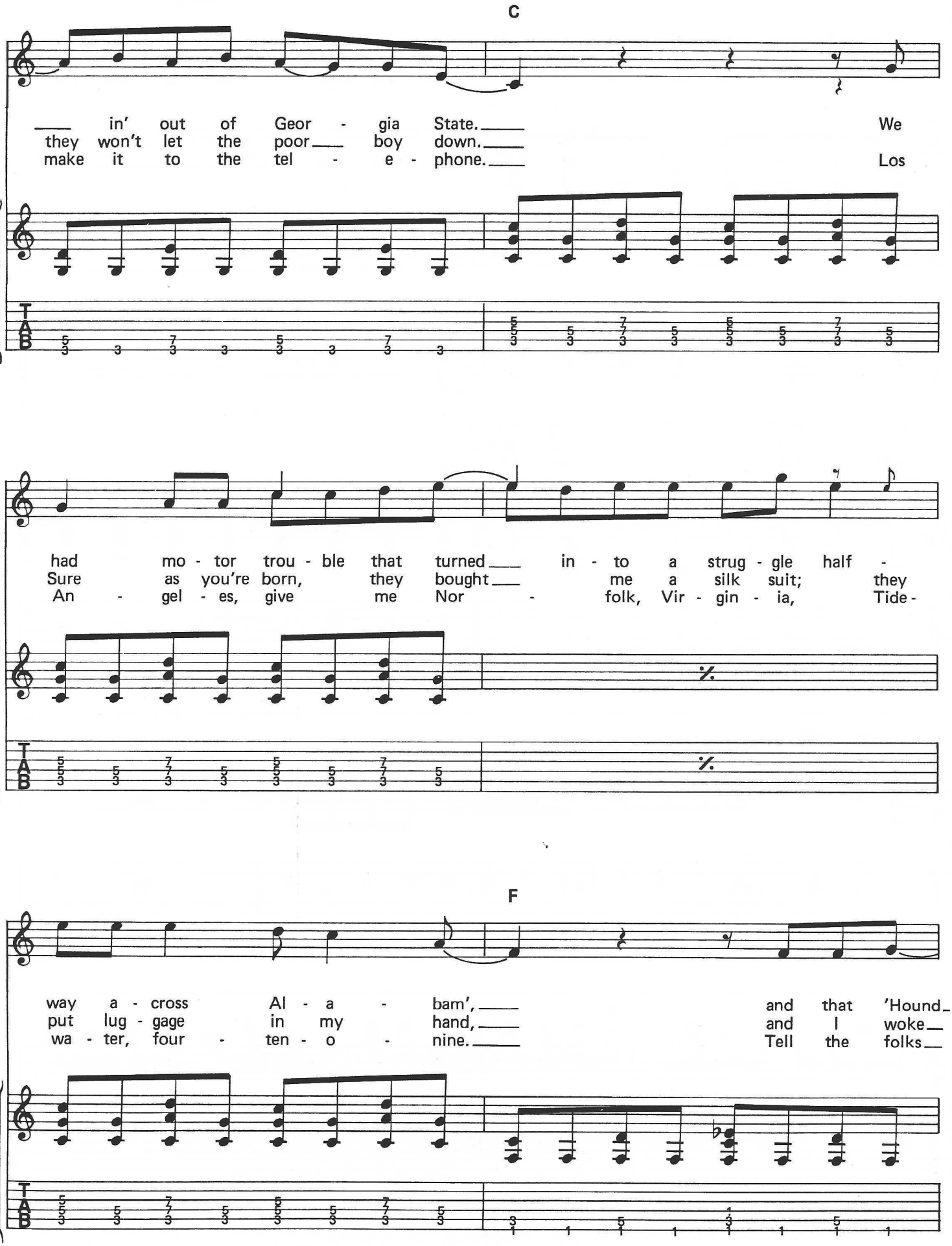
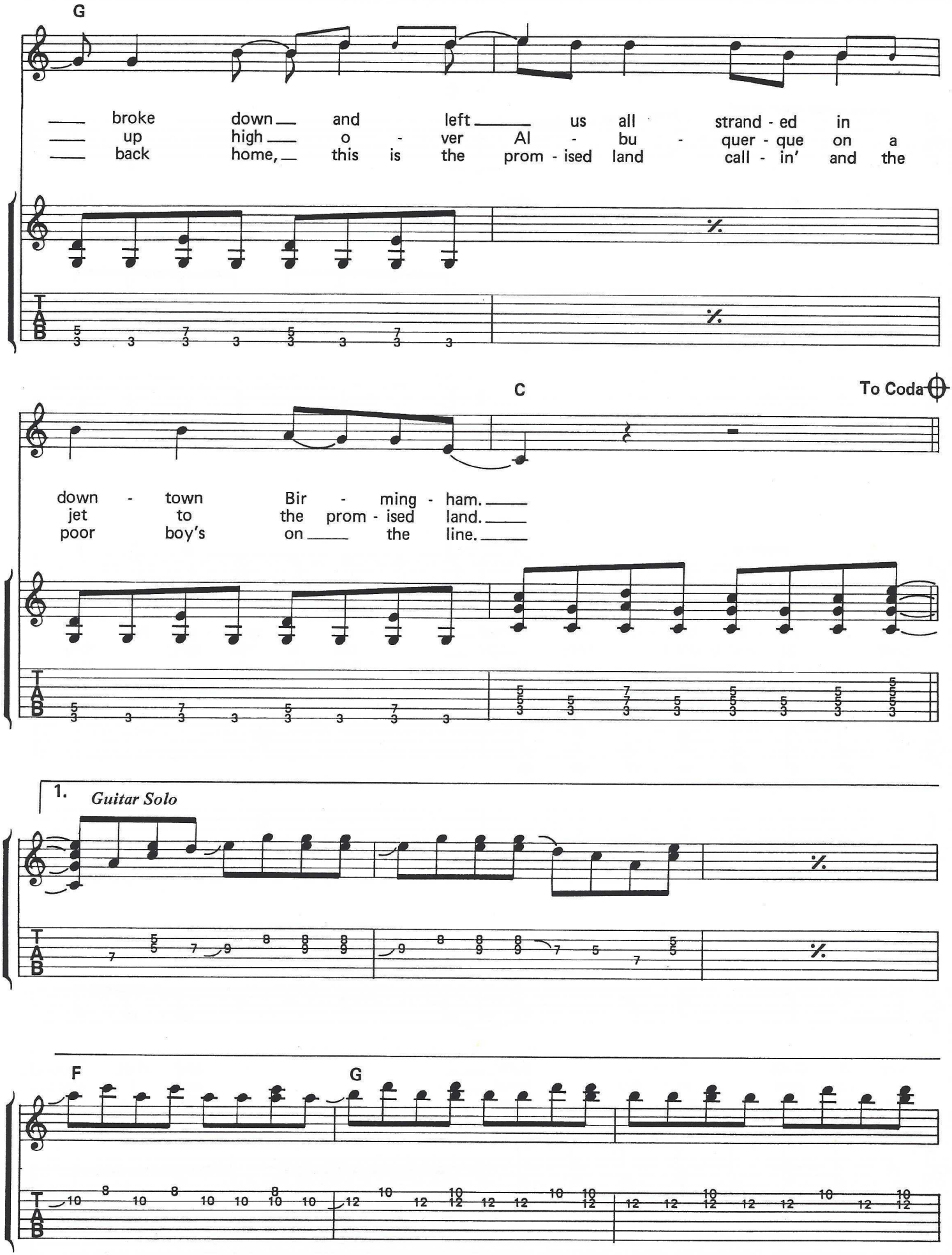
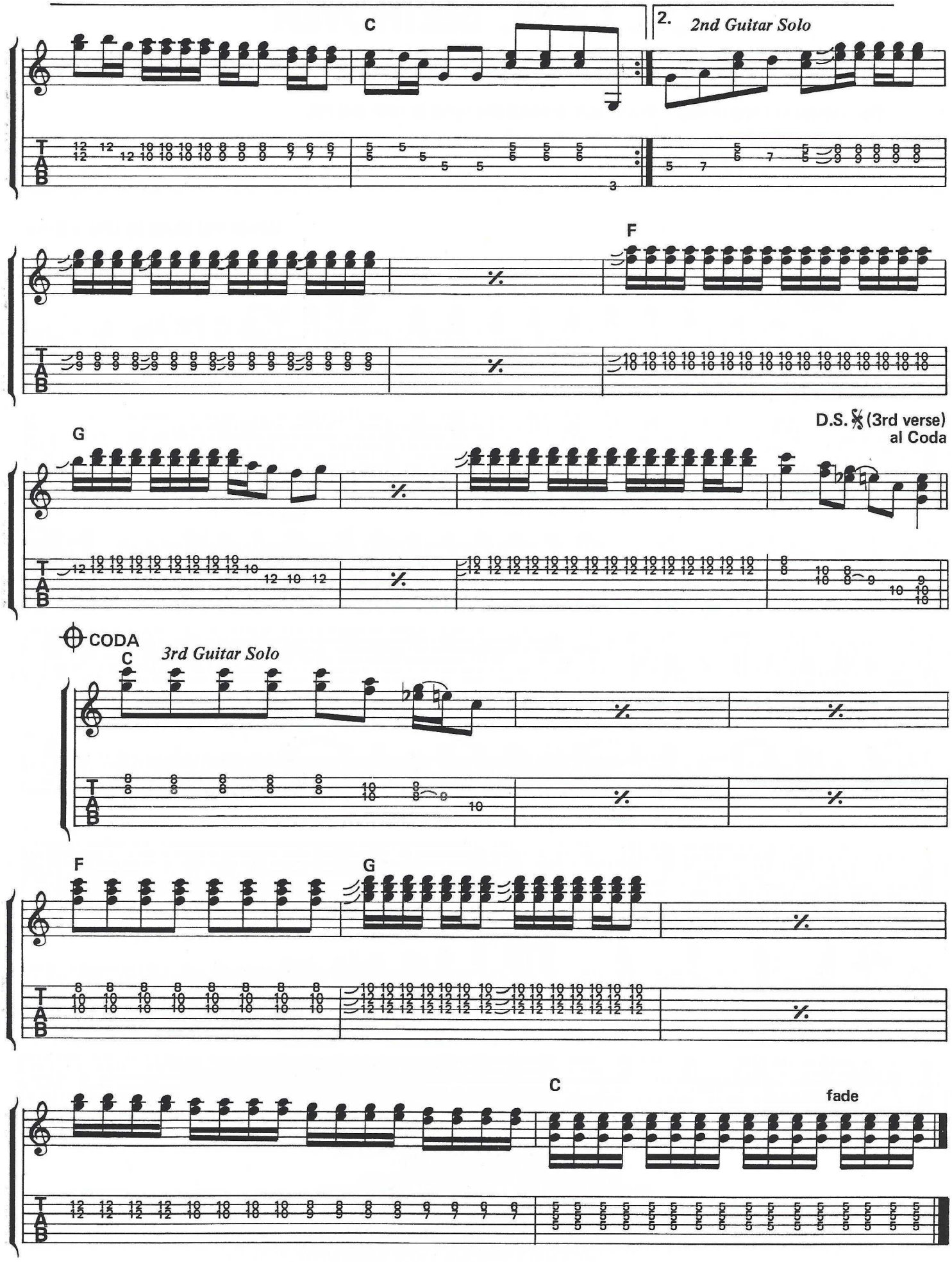

F
for - nia on my mind.
'cross Mis - sis - sip - pi clean.
o - ver to the Gold - en State,
I
And
a - when the
G
strad - dled that Grey - hound and rode him in - to Ral - eigh and on
I was on that Mid - night Fly - er out of Bir - ming - ham,
pi - lot told us in thir - teen min - utes he would
C
a - cross Car - o - line.
smok - in' in - to New Or - leans.
set us at the ter - mi - nal gate.
We
Some-


stopped at Char - lotte, we by - passed Rock - hill, we
bod - y help me get out of Lou - 'si - an - a, just
Swing low, char - i - ot, come down eas - y;
F
nev - er was a min - ute late. A - we was
help me get to Hous - ton town. There are
tax - i to the ter - mi - nal zone.
G
nine - ty miles out of At - lan - ta by sun - down, roll-
peo - ple there who care a lit - tle 'bout me and
Cut your en - gines and cool your wings and let me


C
___ in' out of Geor - gia State.___ We
they won't let the poor___ boy down.___
make it to the tel - e - phone.___ Los
had mo - tor trou - ble that turned___ in - to a strug - gle half -
Sure as you're born, they bought___ me a silk suit; they
An - gel - es, give me Nor - folk, Vir - gin - ia, Tide -
F
way a - cross Al - a - bam',___ and that 'Hound_
put lug - gage in my hand,___ and I woke___
wa - ter, four - ten - o - nine.___ Tell the folks___


G
broke down and left us all strand - ed in
up high o - ver Al - bu - quer - que on a
back home, this is the prom - ised land call - in' and the
C
To Coda
down - town Bir - ming - ham.
jet to the prom - ised land.
poor boy's on the line.
1.
Guitar Solo
F
G

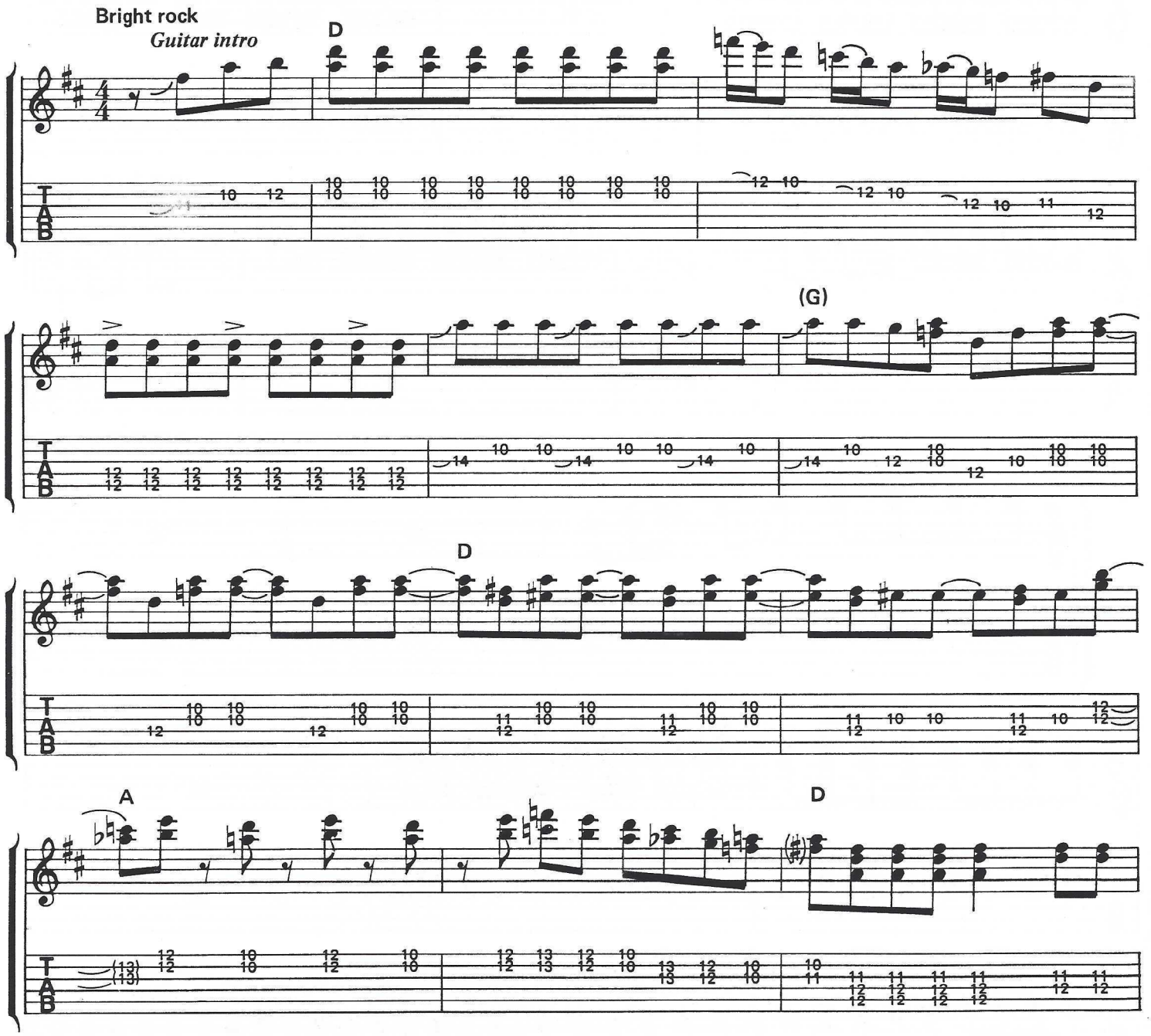

C
2.
2nd Guitar Solo
F
G
D.S. 𝄋 (3rd verse)
al Coda
CODA
C
3rd Guitar Solo
F
G
C
fade

ROLL OVER, BEETHOVEN

The chordal backup is all rapid downstrokes. Both solos feature the Charlie Christian-style "slide-the-3rd string-up-to-match-the-2nd string" lick (it's also in the MABELLENE solo).

The Beatles are one of many groups that *covered* this hymn to rock and roll.

Words and Music by Chuck Berry



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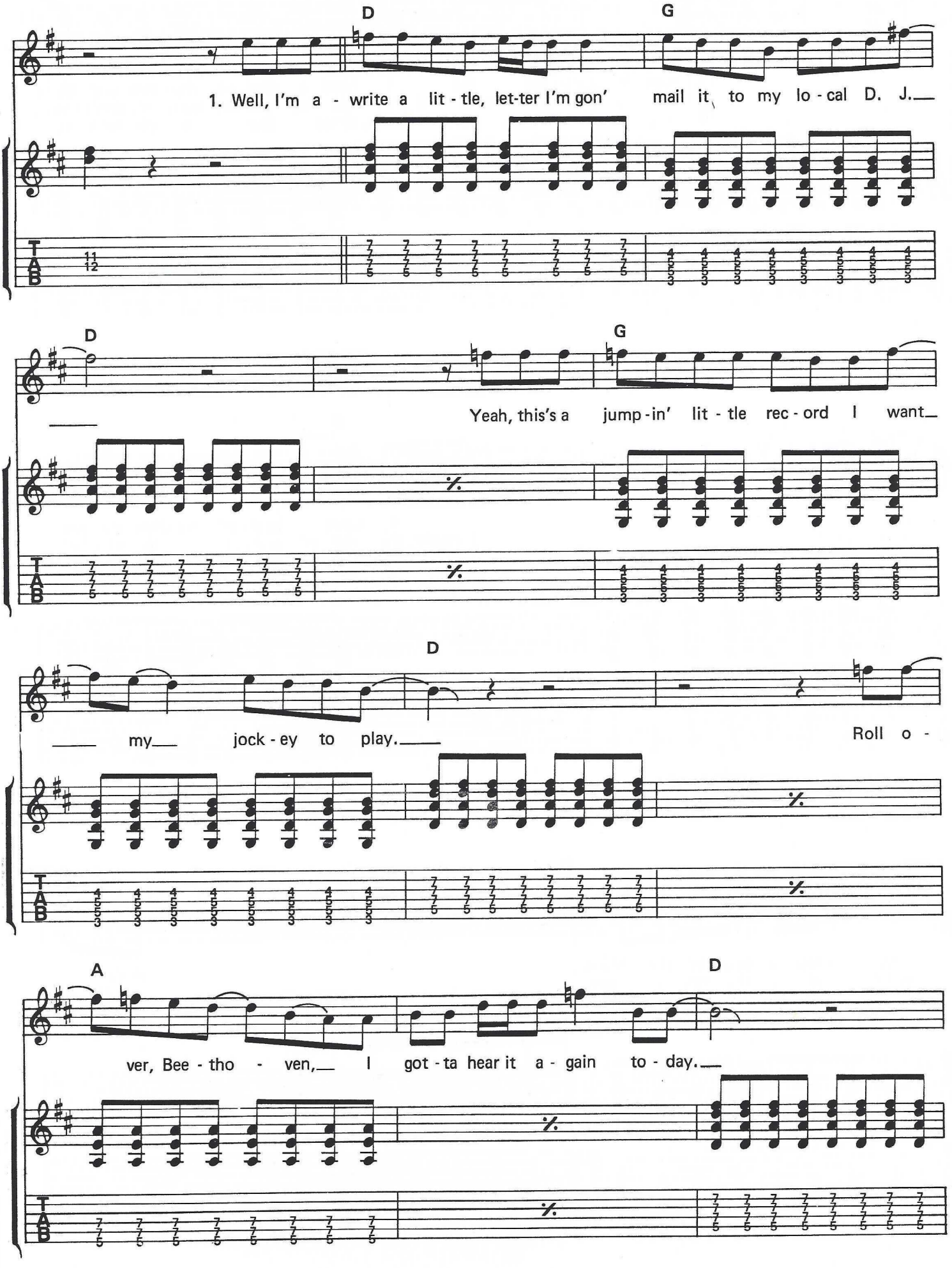
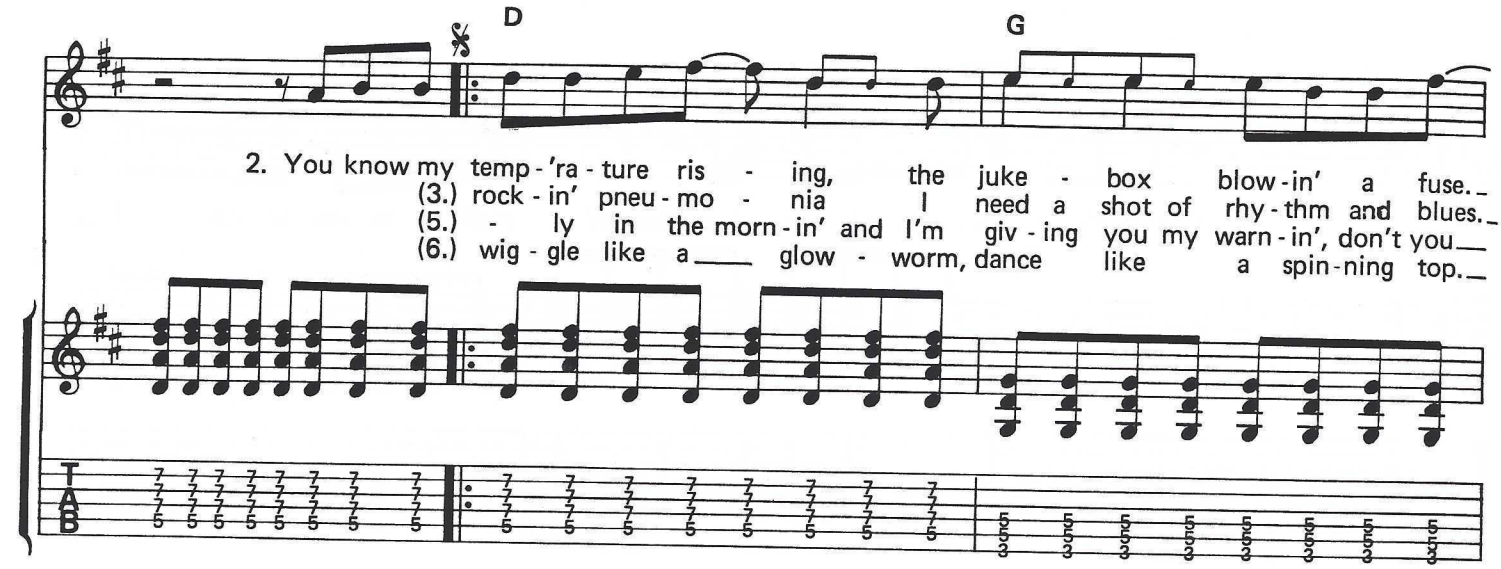
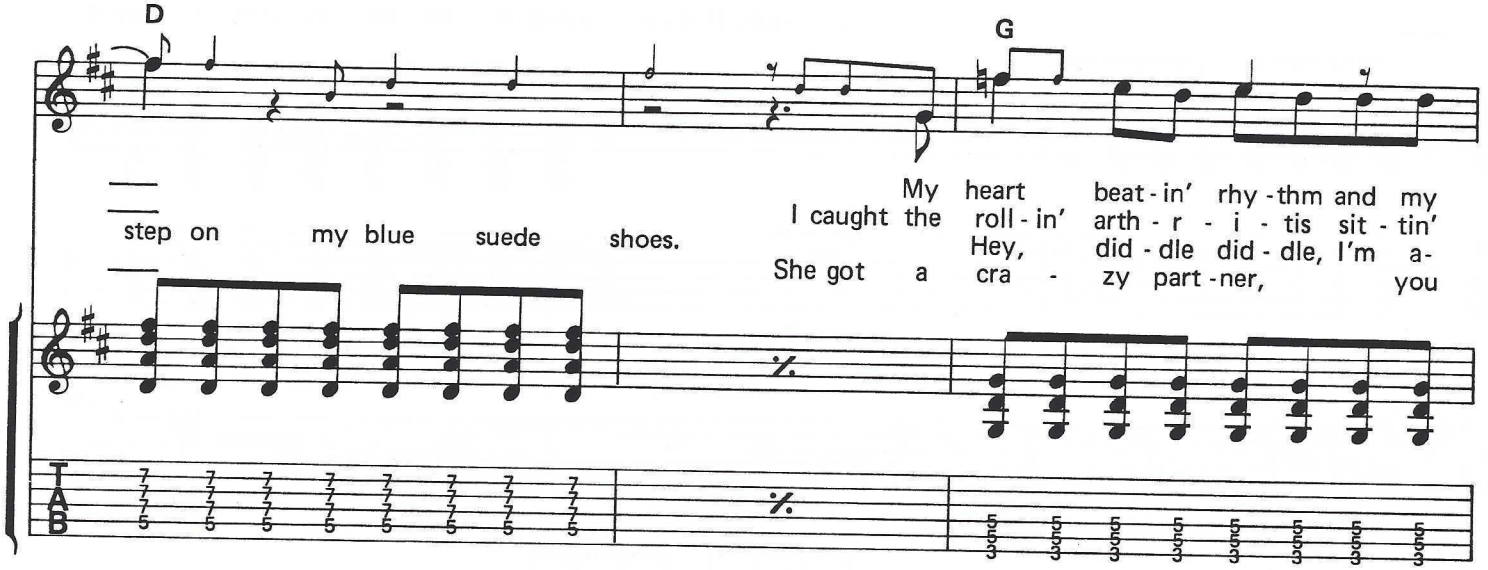
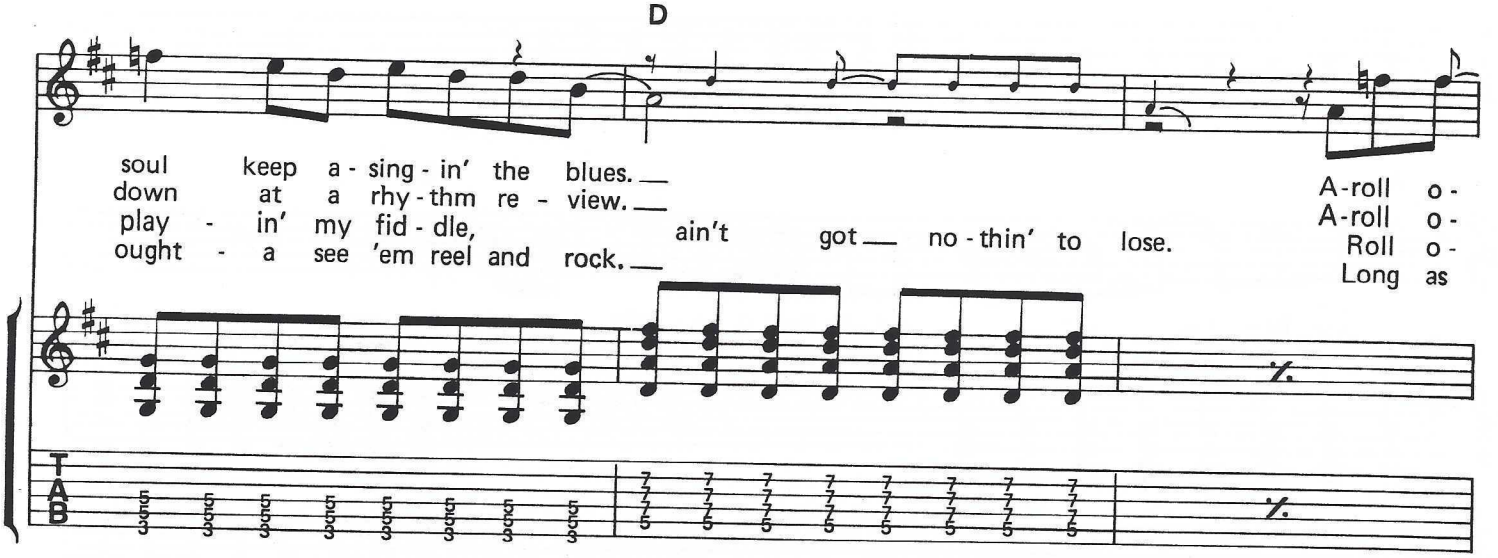
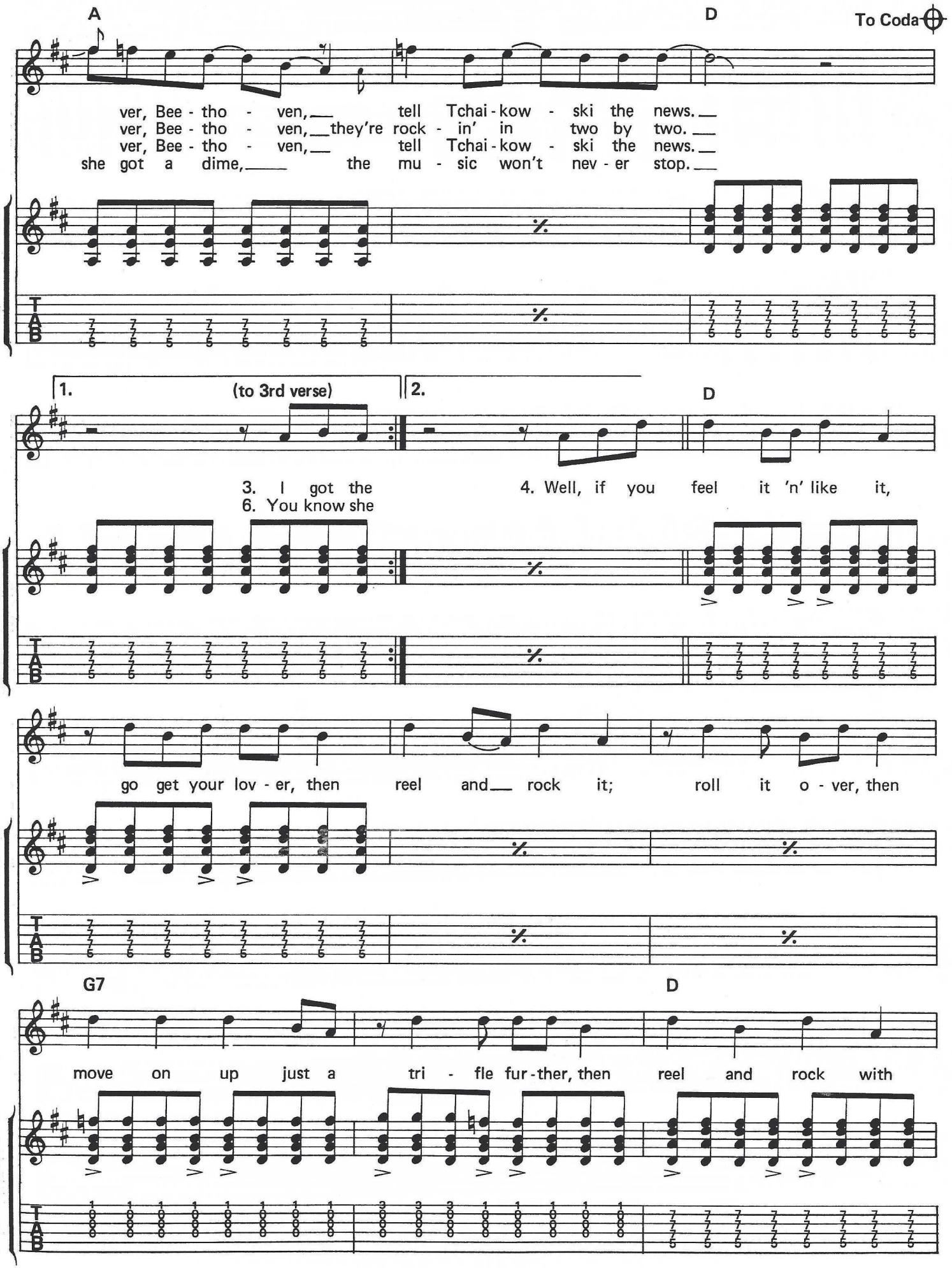
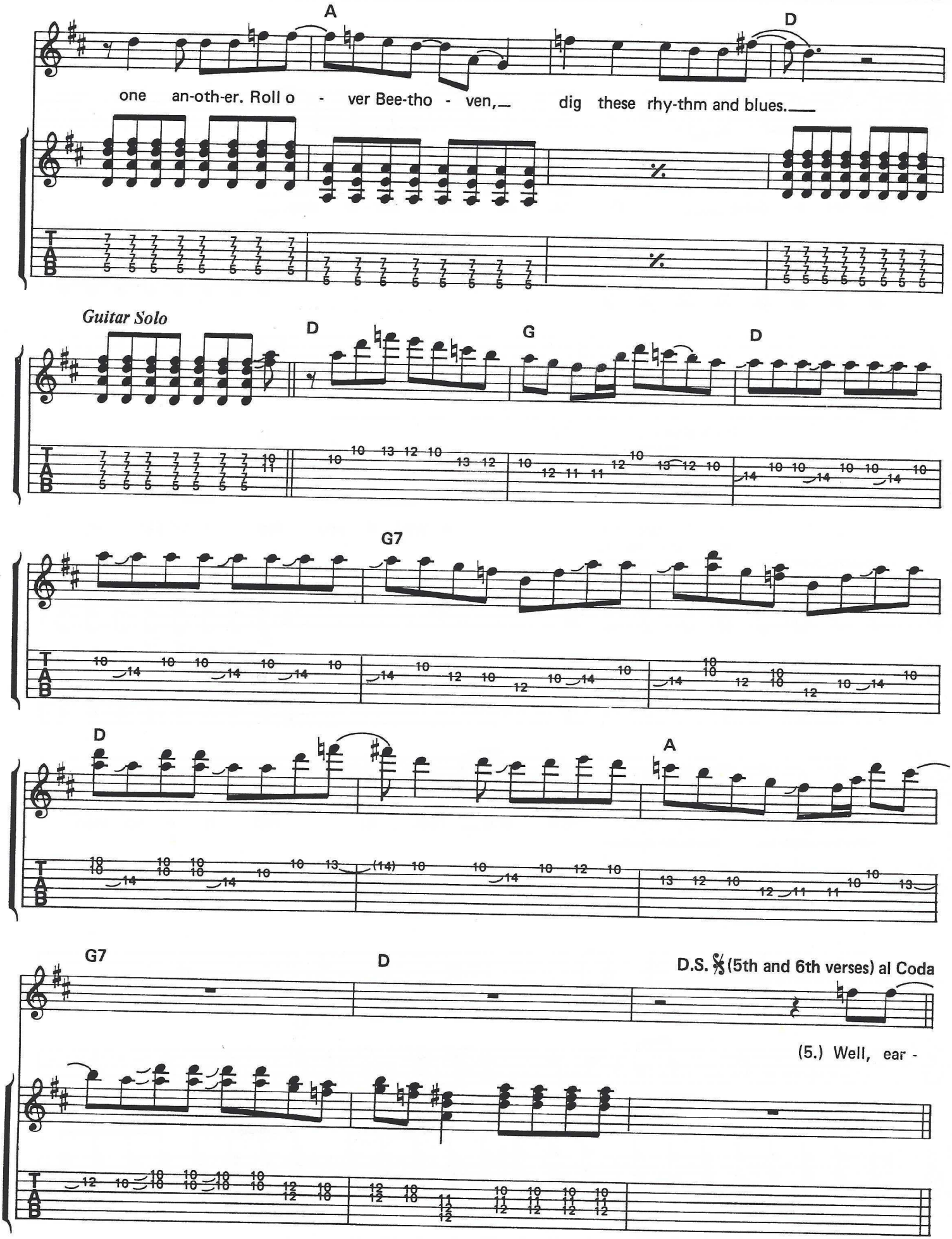

D
G
1. Well, I'm a - write a lit - tle, let-ter I'm gon' mail it to my lo - cal D. J.
D
G
Yeah, this's a jump - in' lit - tle rec - ord I want
D
my jock - ey to play.
Roll o -
A
D
ver, Bee - tho - ven, I got - ta hear it a - gain to - day.

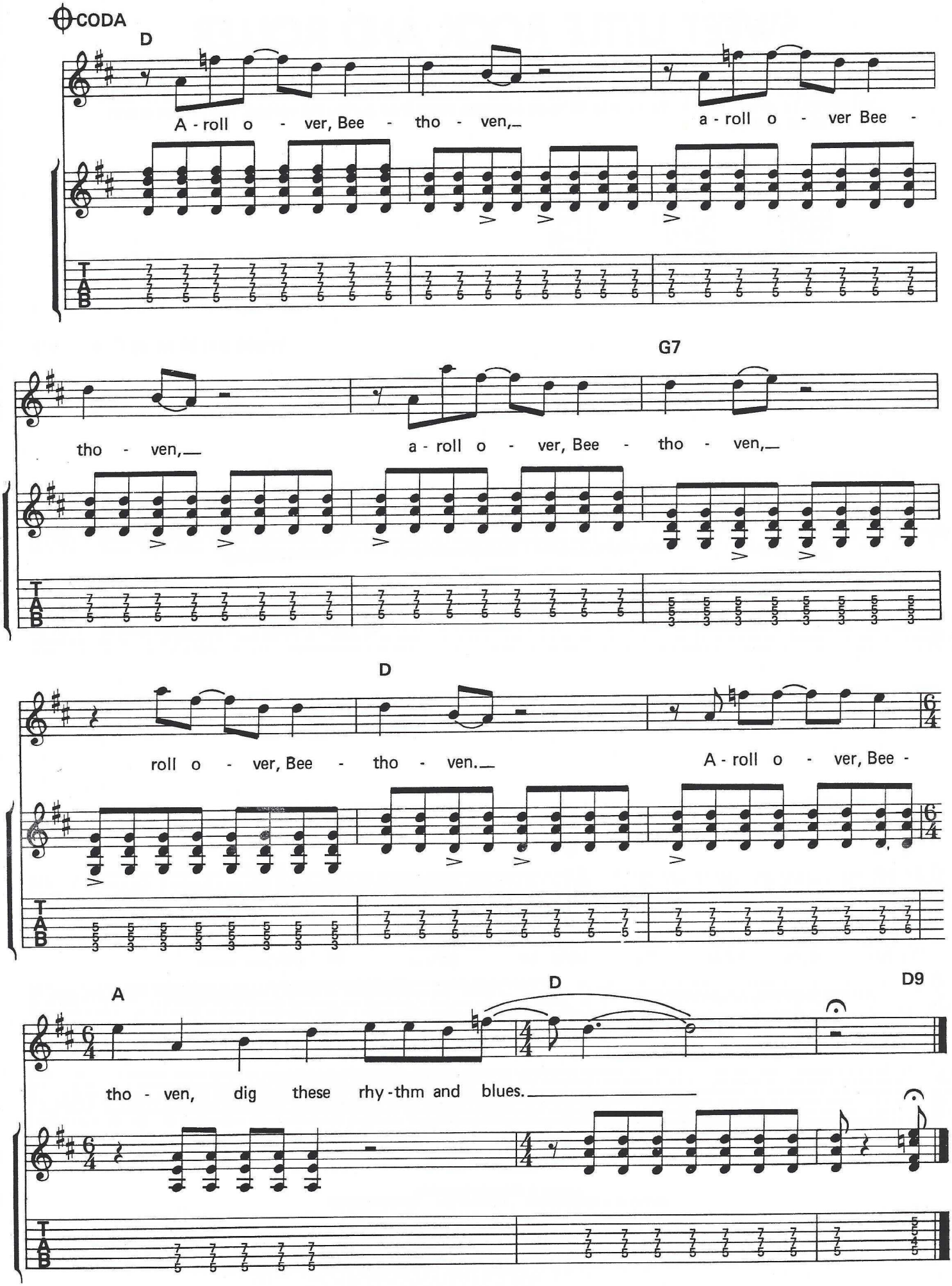

D
G
2. You know my temp - 'ra - ture ris - ing, the juke - box blow - in' a fuse.
(3.) rock - in' pneu - mo - nia I need a shot of rhy - thm and blues.
(5.) - ly in the morn - in' and I'm giv - ing you my warn - in', don't you
(6.) wig - gle like a glow - worm, dance like a spin - ning top.


D
G
step on my blue suede shoes.
My heart beat - in' rhy - thm and my
I caught the roll - in' arth - r - i - tis sit - tin'
Hey, did - dle did - dle, I'm a -
She got a cra - zy part - ner, you


D
soul keep a - sing - in' the blues.
down at a rhy - thm re - view.
play - in' my fid - dle,
ought - a see 'em reel and rock.
ain't got no - thin' to lose.
A - roll o -
A - roll o -
Roll o -
Long as

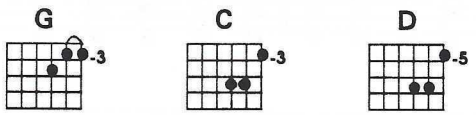

A
D
To Coda
ver, Bee - tho - ven, tell Tchai - kow - ski the news.
ver, Bee - tho - ven, they're rock - in' two by two.
ver, Bee - tho - ven, tell Tchai - kow - ski the news.
she got a dime, the mu - sic won't nev - er stop.
1.
(to 3rd verse)
2.
D
3. I got the
6. You know she
4. Well, if you feel it 'n' like it,
go get your lov - er, then reel and rock it; roll it o - ver, then
G7
D
move on up just a tri - fle fur - ther, then reel and rock with


A
D
one an-oth-er. Roll o - ver Bee-tho - ven, dig these rhy-thm and blues.
Guitar Solo
D
G
D
G7
D
A
G7
D
D.S. 𝄋 (5th and 6th verses) al Coda
(5.) Well, ear -


CODA
D
A - roll o - ver, Bee - tho - ven,
a - roll o - ver Bee -
G7
tho - ven,
a - roll o - ver, Bee - tho - ven,
D
roll o - ver, Bee - tho - ven.
A - roll o - ver, Bee -
A
D
D9
tho - ven, dig these rhy - thm and blues.
T
A
B

SWEET LITTLE ROCK AND ROLLER

While a second guitar pumps out the standard Berry-style boogie-woogie rhythm throughout, Berry sprinkles in various backup licks and rhythmic chop chords. The bluesy lick he plays in the chorus (on the 1st and 2nd strings) appears later in the tune to fill holes between vocal lines during the verses. The rhythm chops are on these chords:



Words and Music by Chuck Berry

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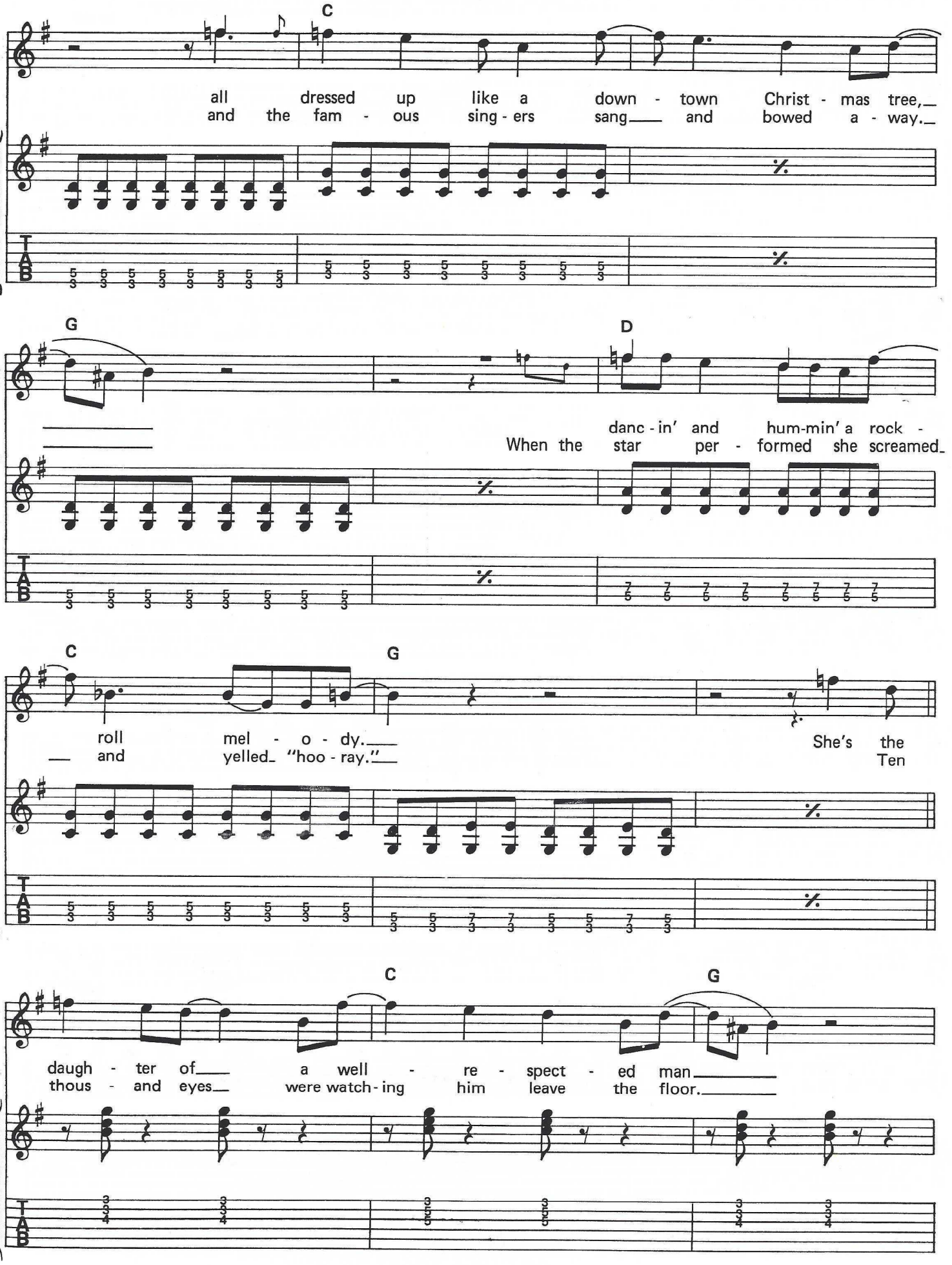
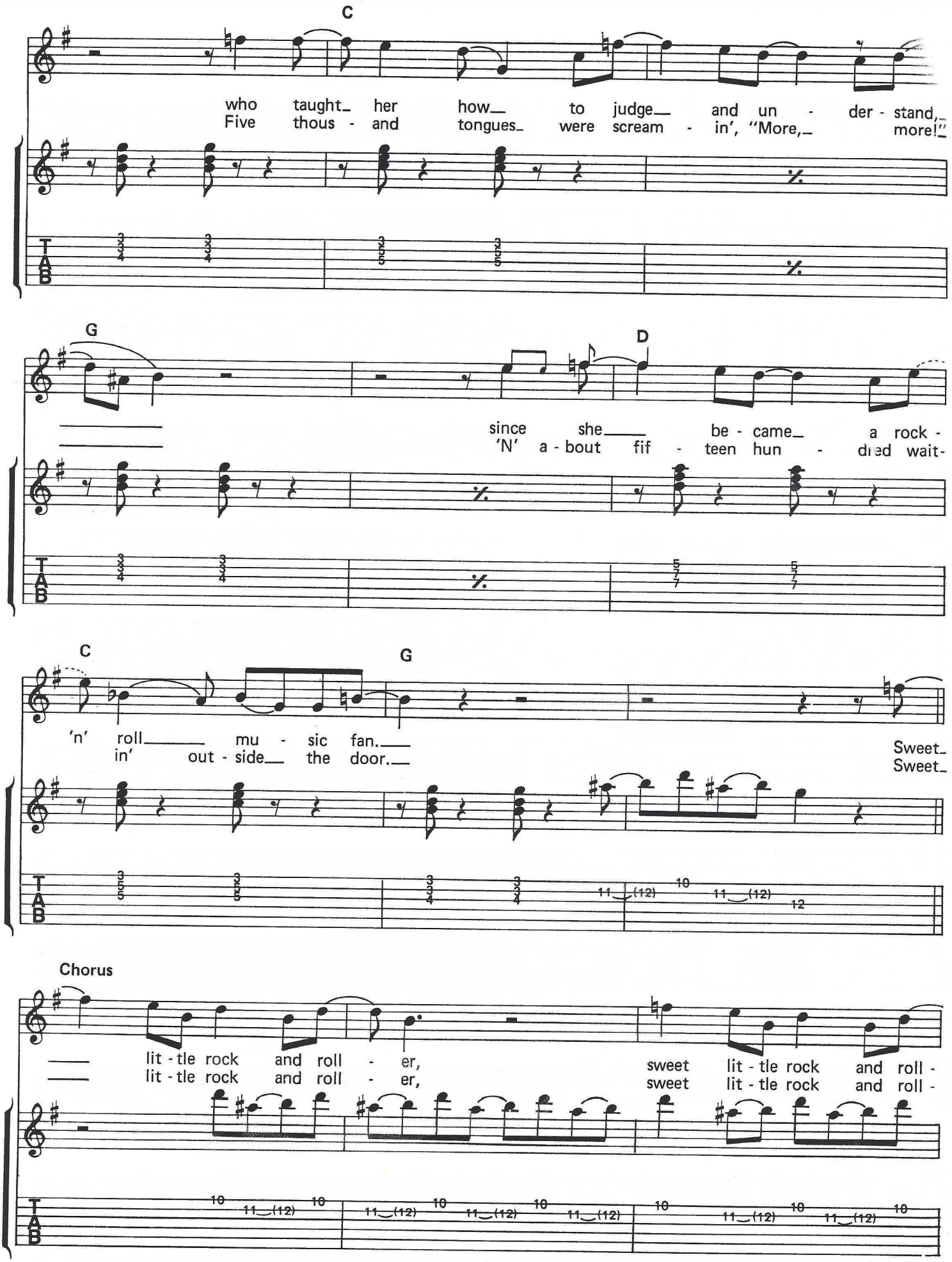
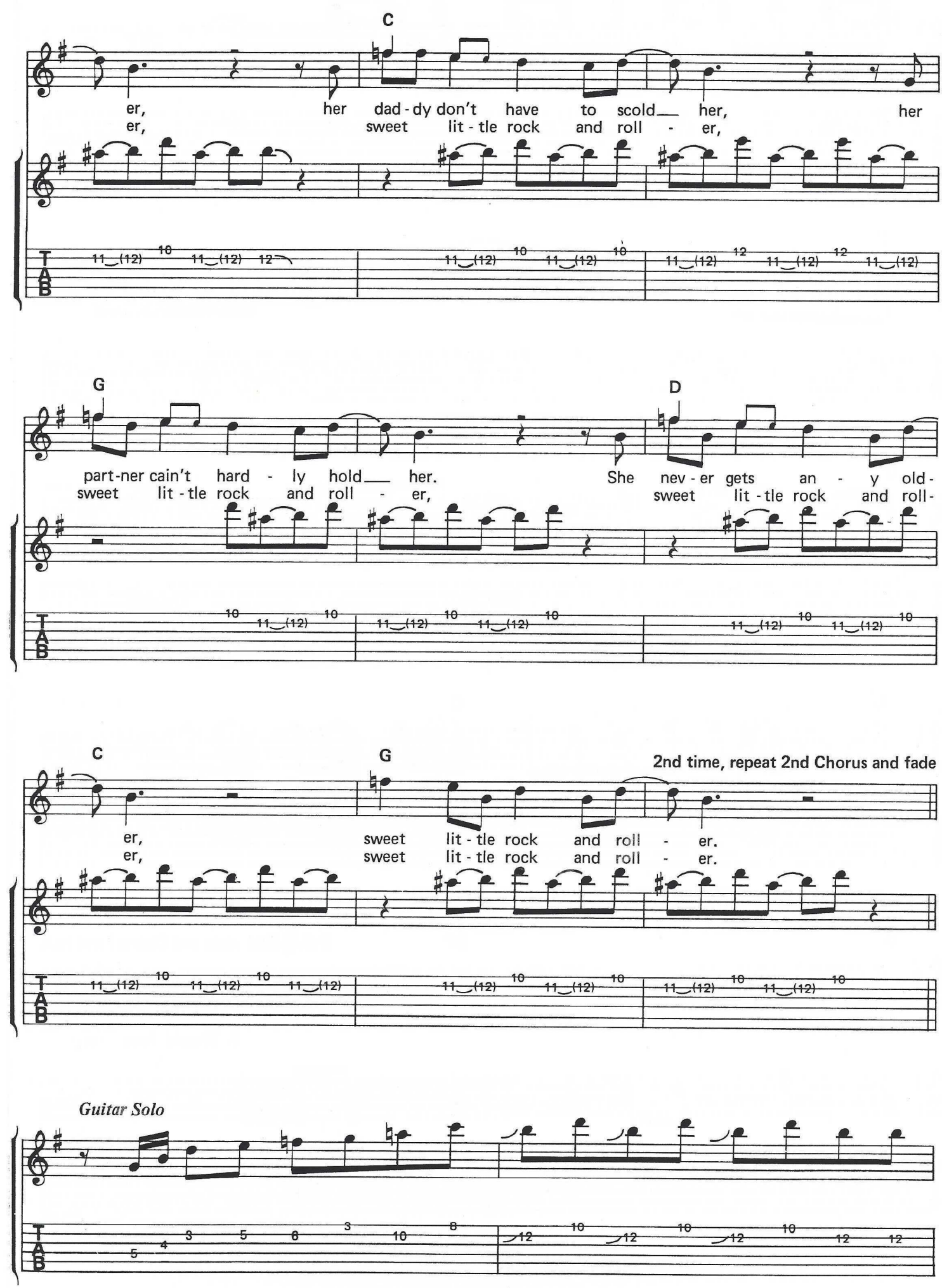
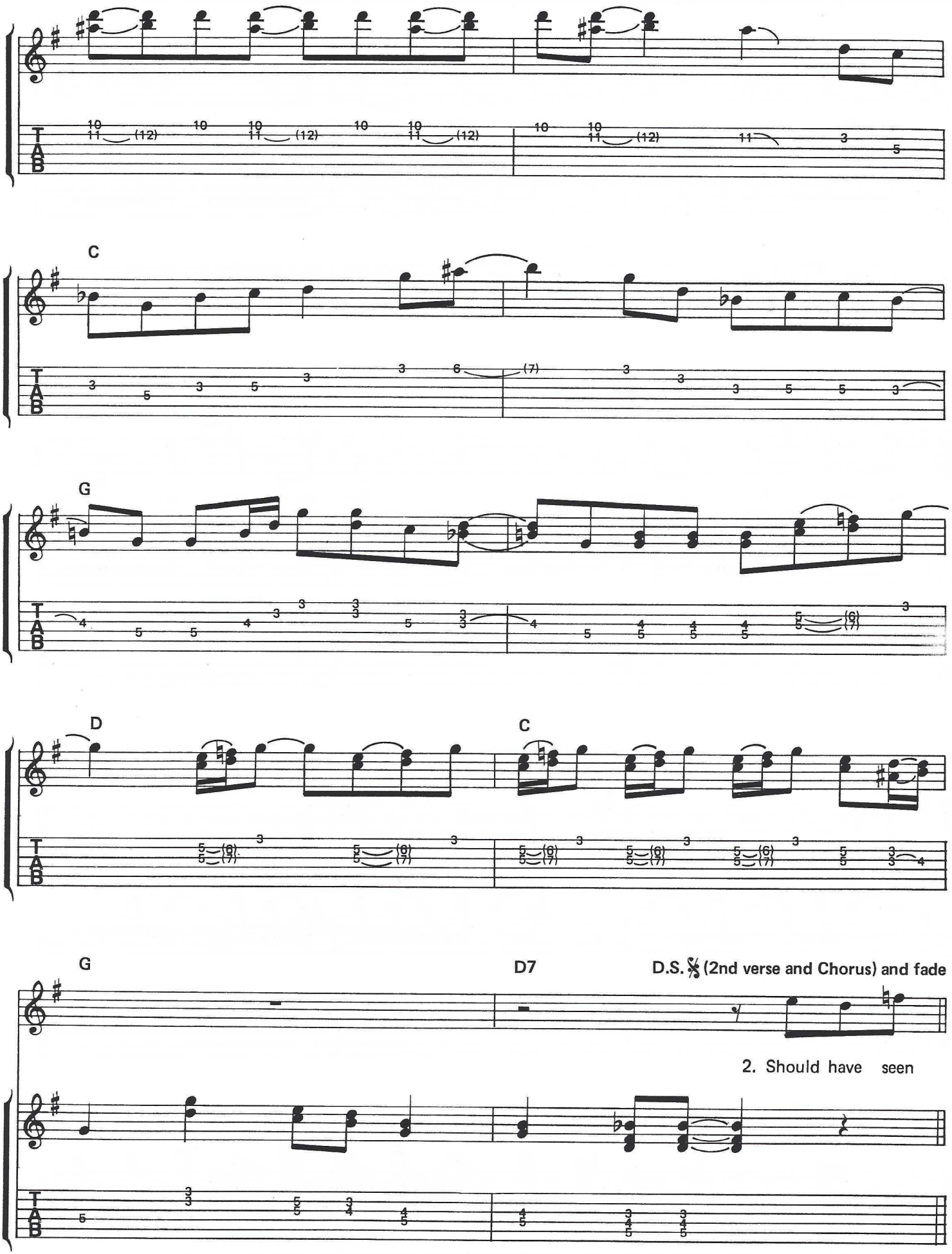

C
all dressed up like a down - town Christ - mas tree,
and the fam - ous sing - ers sang and bowed a - way.
G
D
When the danc - in' and hum-min' a rock -
star per - formed she screamed
C
G
roll mel - o - dy.
and yelled "hoo - ray."
She's the
Ten
C
G
daugh - ter of a well - re - spect - ed man
thous - and eyes were watch - ing him leave the floor.


C
who taught_ her how_ to judge_ and un - der - stand,
Five thous - and tongues_ were scream - in', "More,_ more!"
G
D
since she_ be - came_ a rock -
'N' a - bout fif - teen hun - dred wait-
C
G
'n' roll_ mu - sic fan._
in' out - side_ the door._
Sweet_
Sweet_
Chorus
lit - tle rock and roll - er,
lit - tle rock and roll - er,
sweet lit - tle rock and roll -
sweet lit - tle rock and roll -


C
er, her dad - dy don't have to scold her, her
er, sweet lit - tle rock and roll - er,
G
D
part-ner cain't hard - ly hold her. She nev - er gets an - y old -
sweet lit - tle rock and roll - er, sweet lit - tle rock and roll -
C
G
2nd time, repeat 2nd Chorus and fade
er, sweet lit - tle rock and roll - er.
er, sweet lit - tle rock and roll - er.
Guitar Solo


C
G
D
C
G
D7
D.S. 𝄋 (2nd verse and Chorus) and fade
2. Should have seen

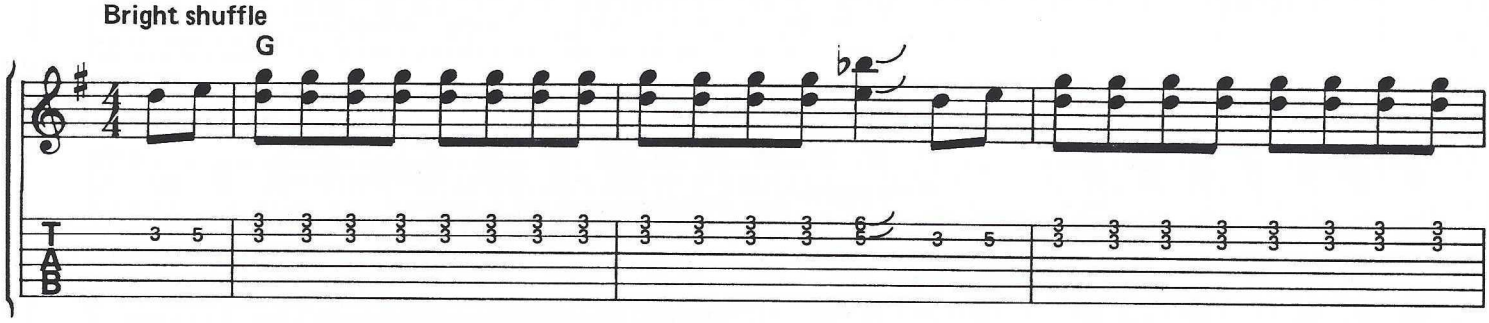
GUITAR BOOGIE

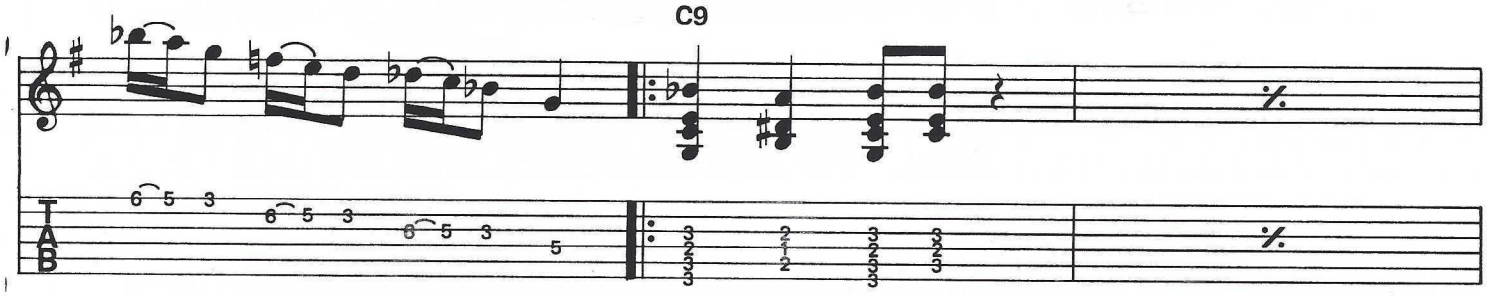
This is a twelve-bar blues; Berry solos for four bars, then plays a repetitious eight-bar "head" with the band. Each four-bar solo features a Berry *idea* ranging from his typical riffs to MARY HAD A LITTLE LAMB and beyond. The ninth chord includes an extra bass note:

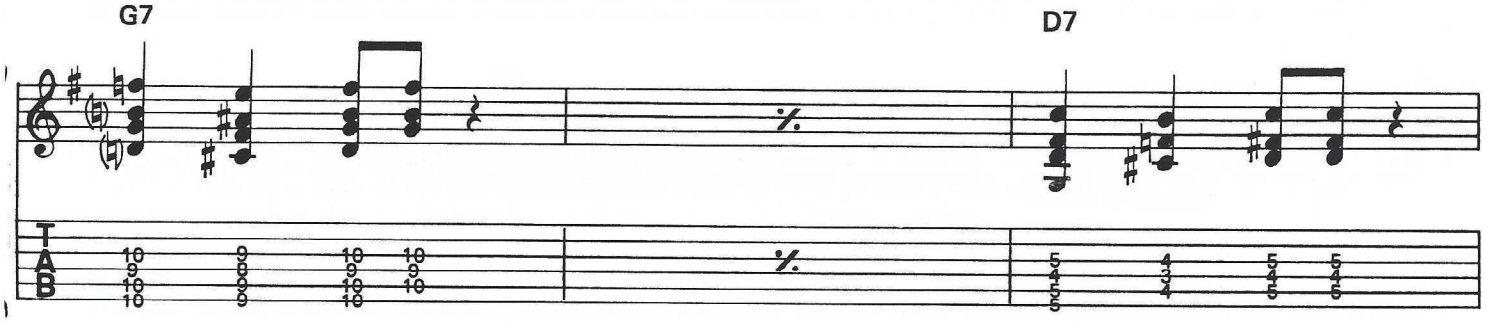
C9

By Chuck Berry

Bright shuffle







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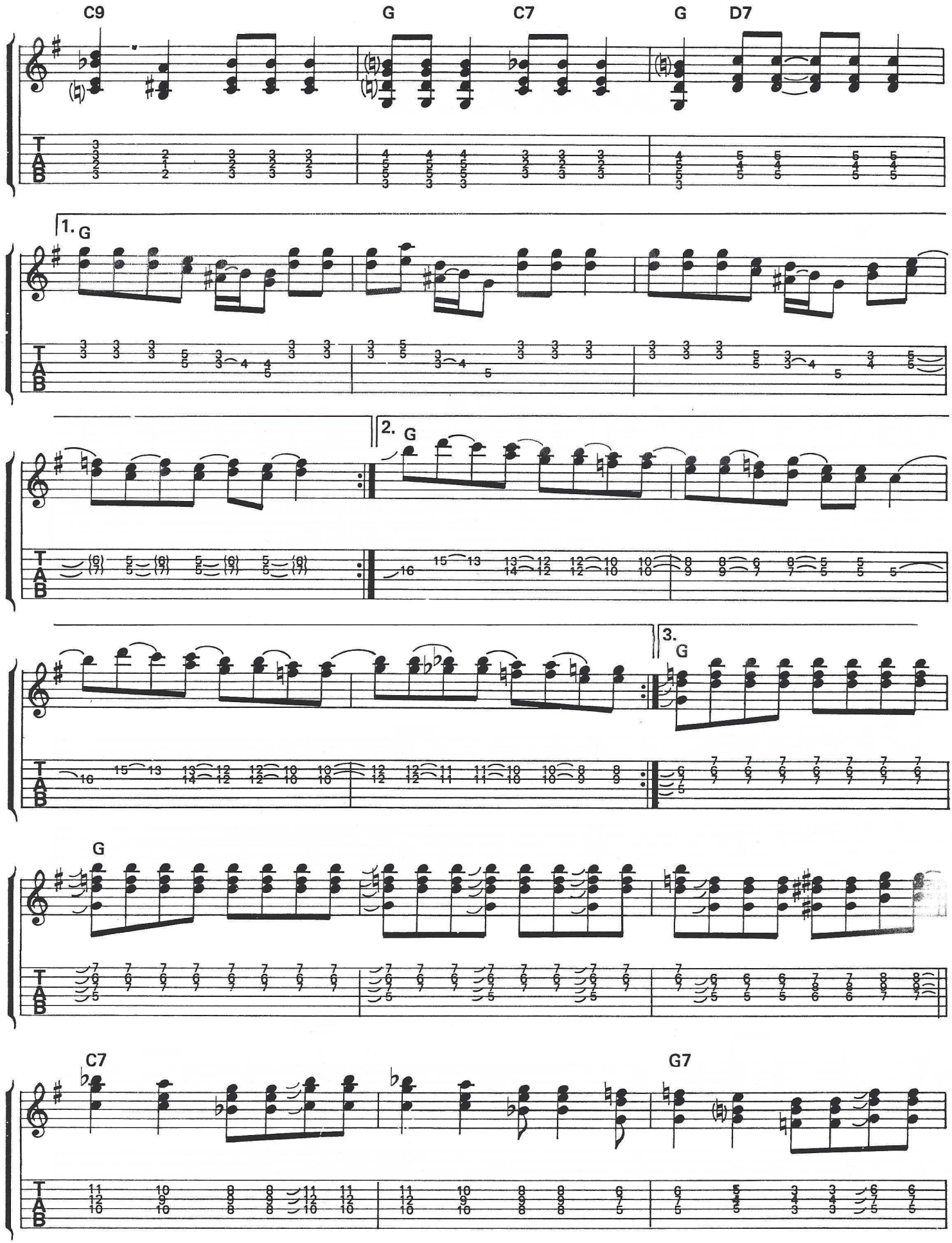
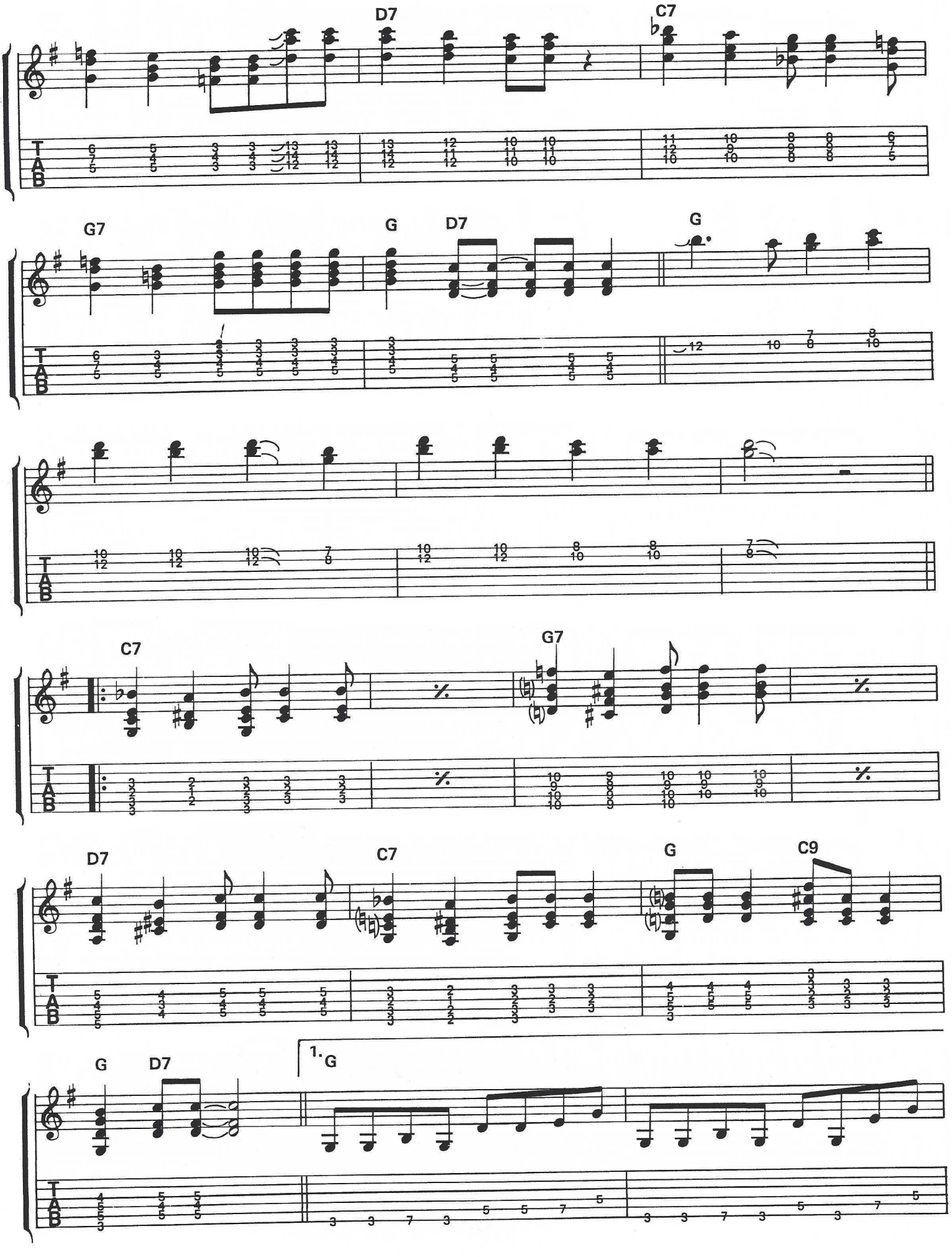
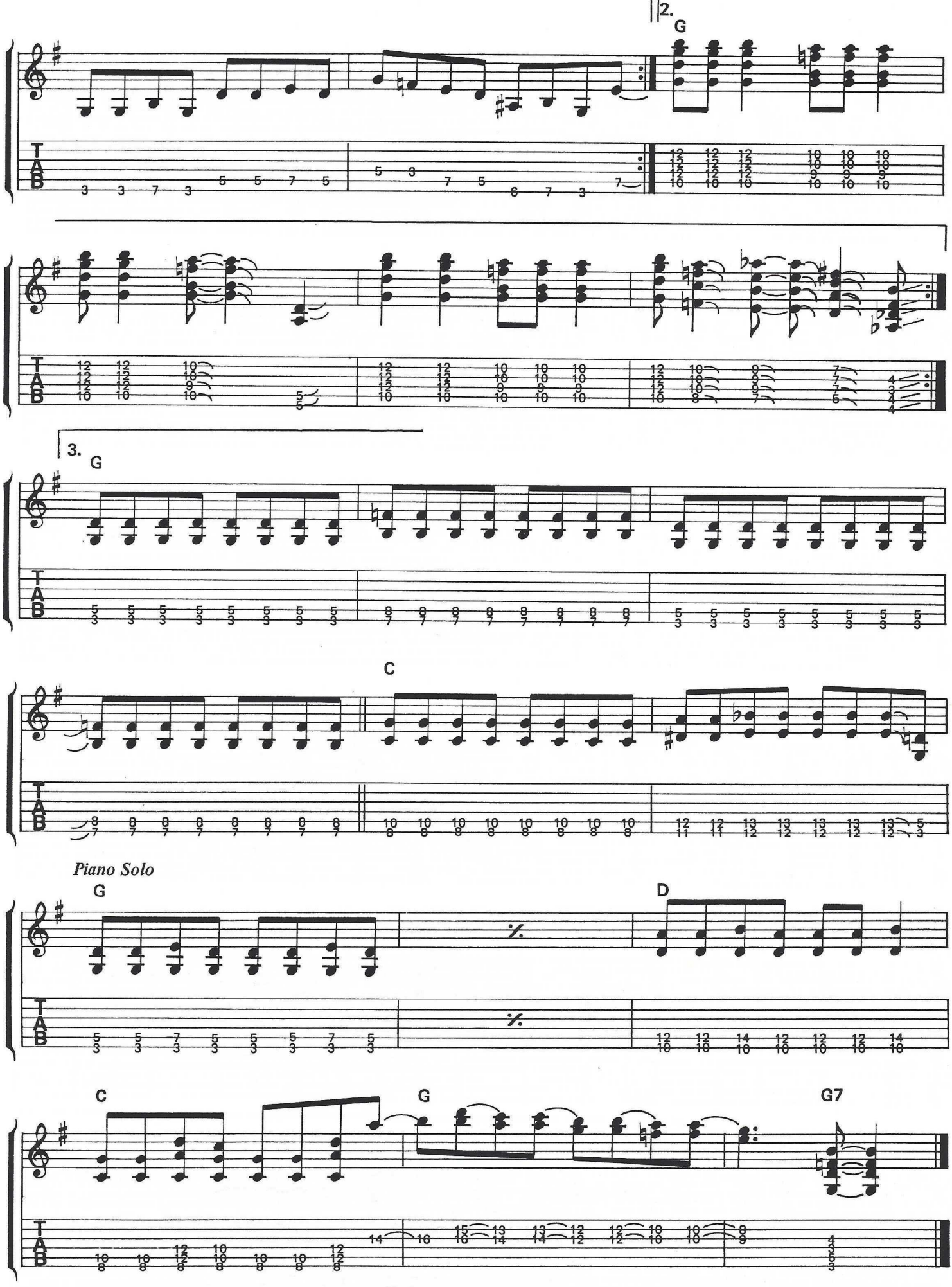

C9
G
C7
G
D7
1. G
2. G
3. G
G
C7
G7


D7
C7
G7
G
D7
G
C7
G7
D7
C7
G
C9
G
D7
1. G


2.
G
3.
G
C
Piano Solo
G
D
C
G
G7

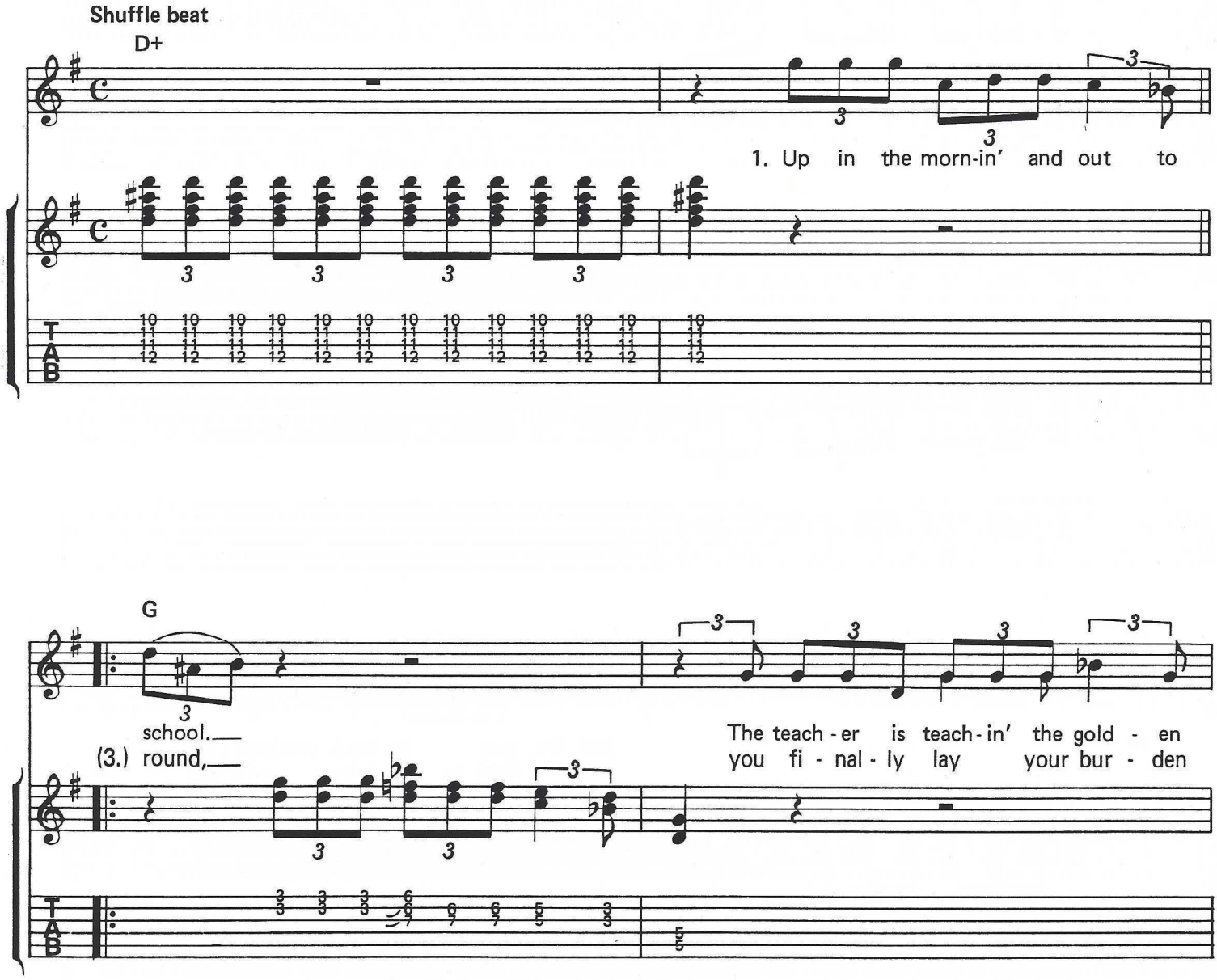
SCHOOL DAY

(Ring! Ring! Goes The Bell)

Written by Berry at the age of thirty in a black hotel in downtown St. Louis, the song spoke clearly to American teenagers of their daily frustrations and hailed rock and roll as the great liberator.

The guitar clearly mimics the vocal line during the verses.

Words and Music by Chuck Berry



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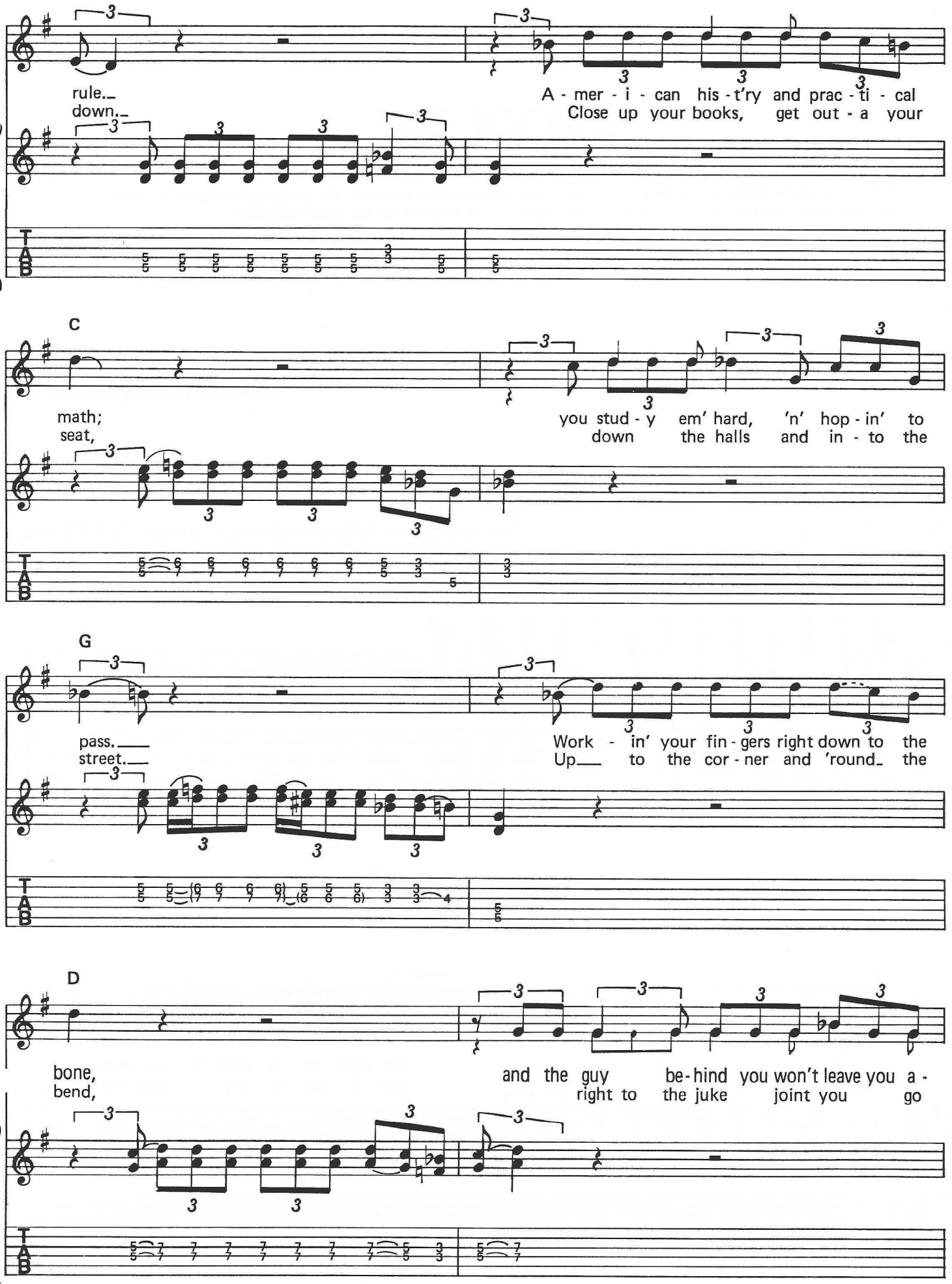
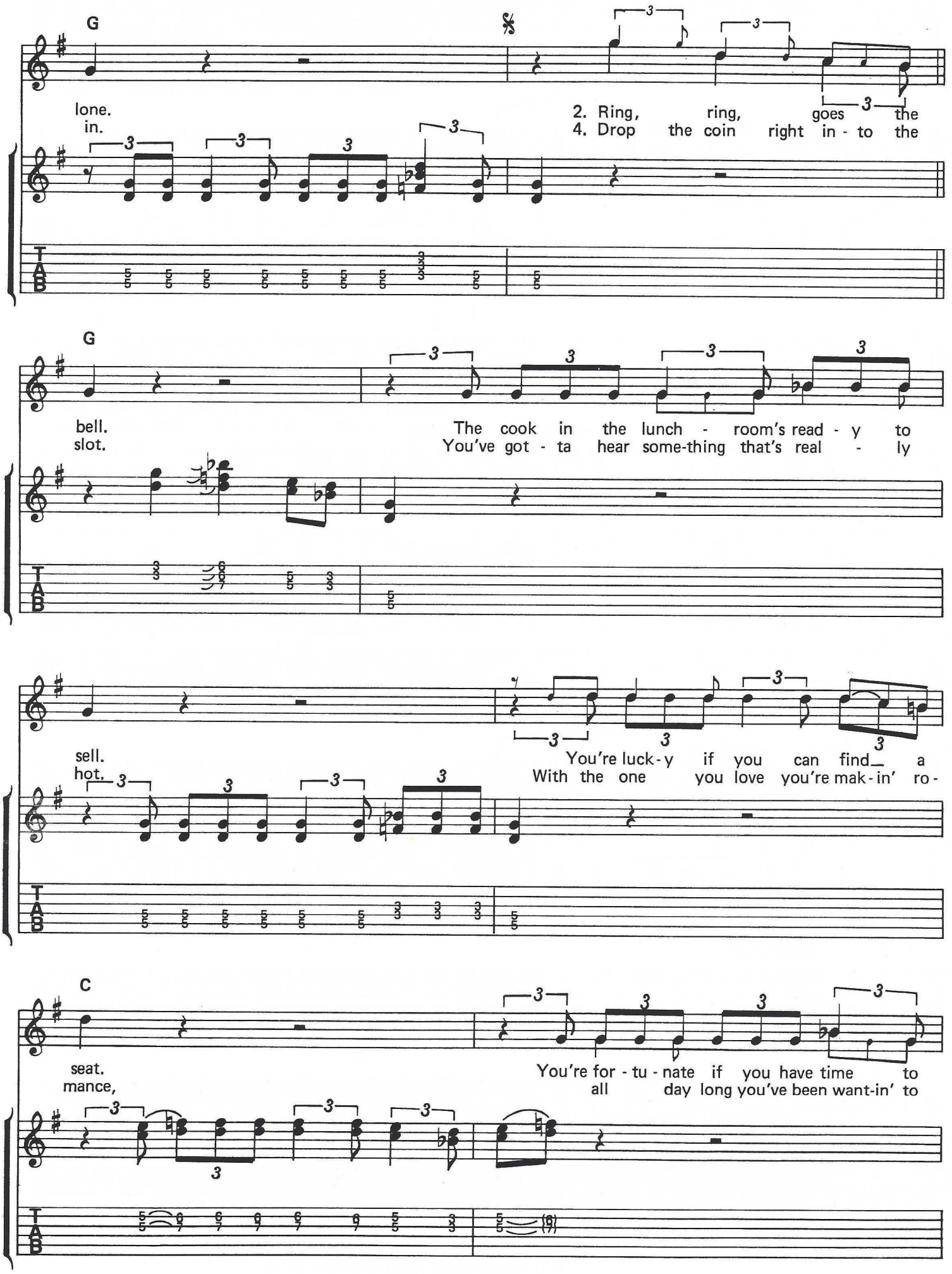
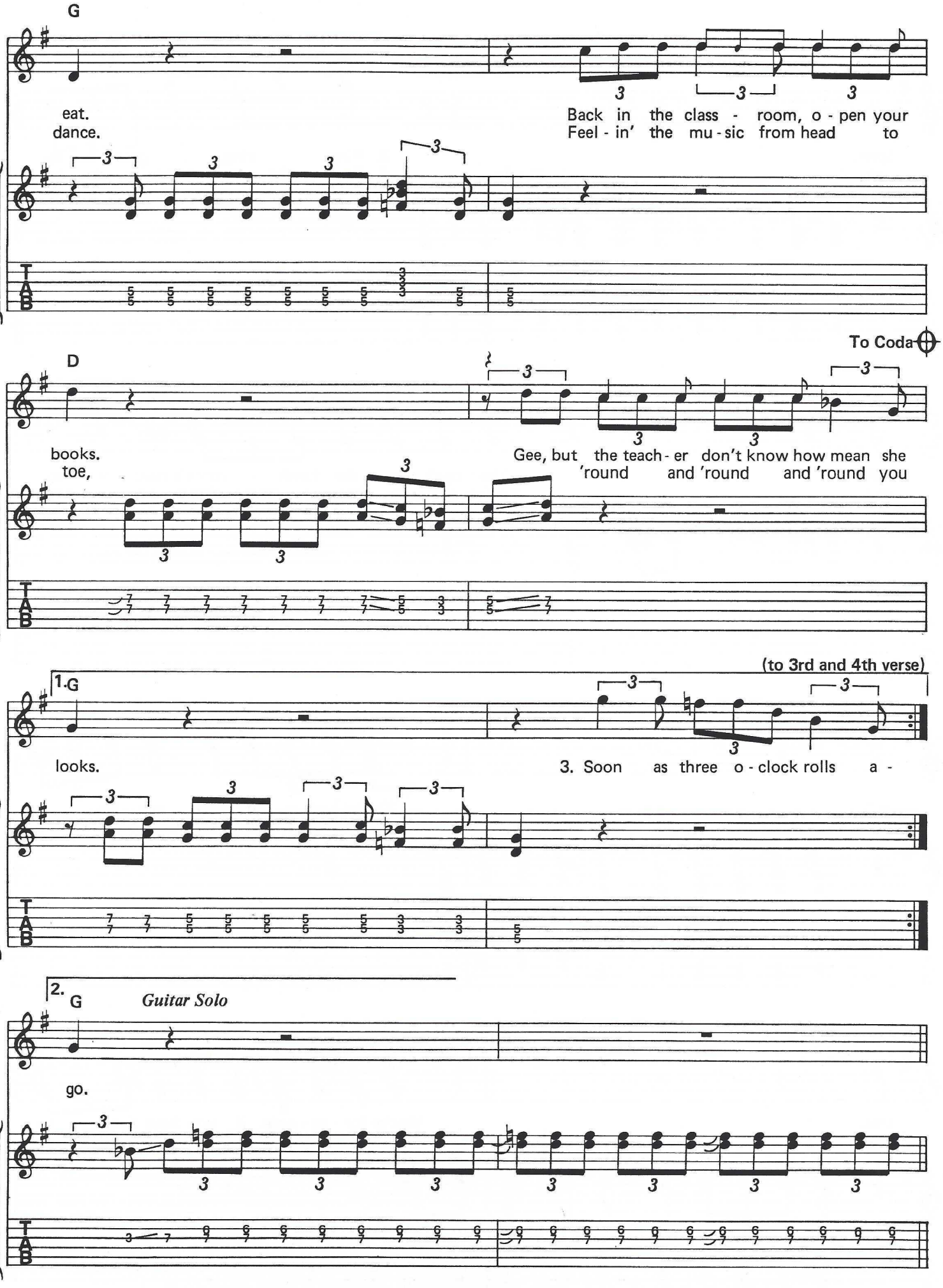
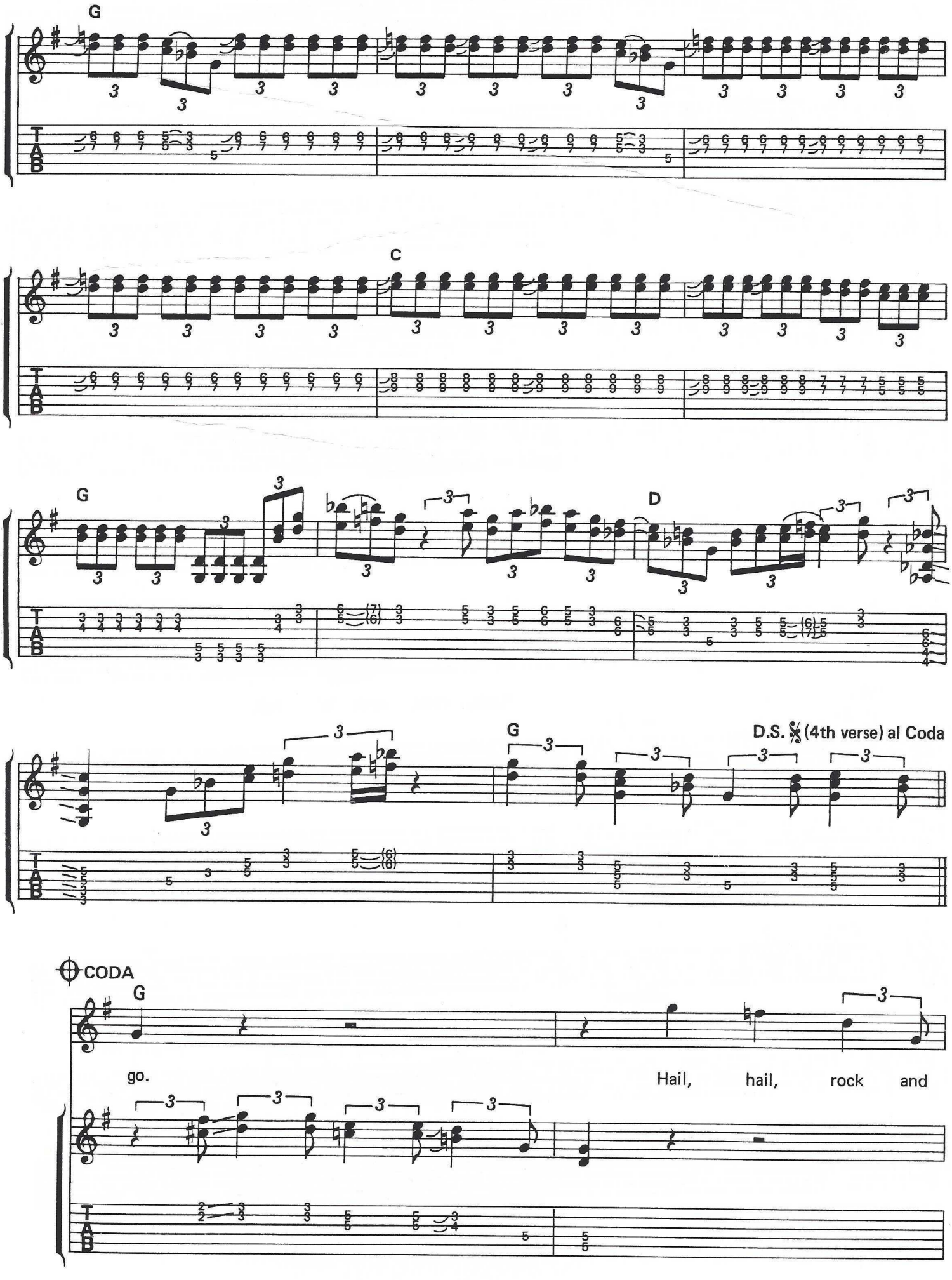
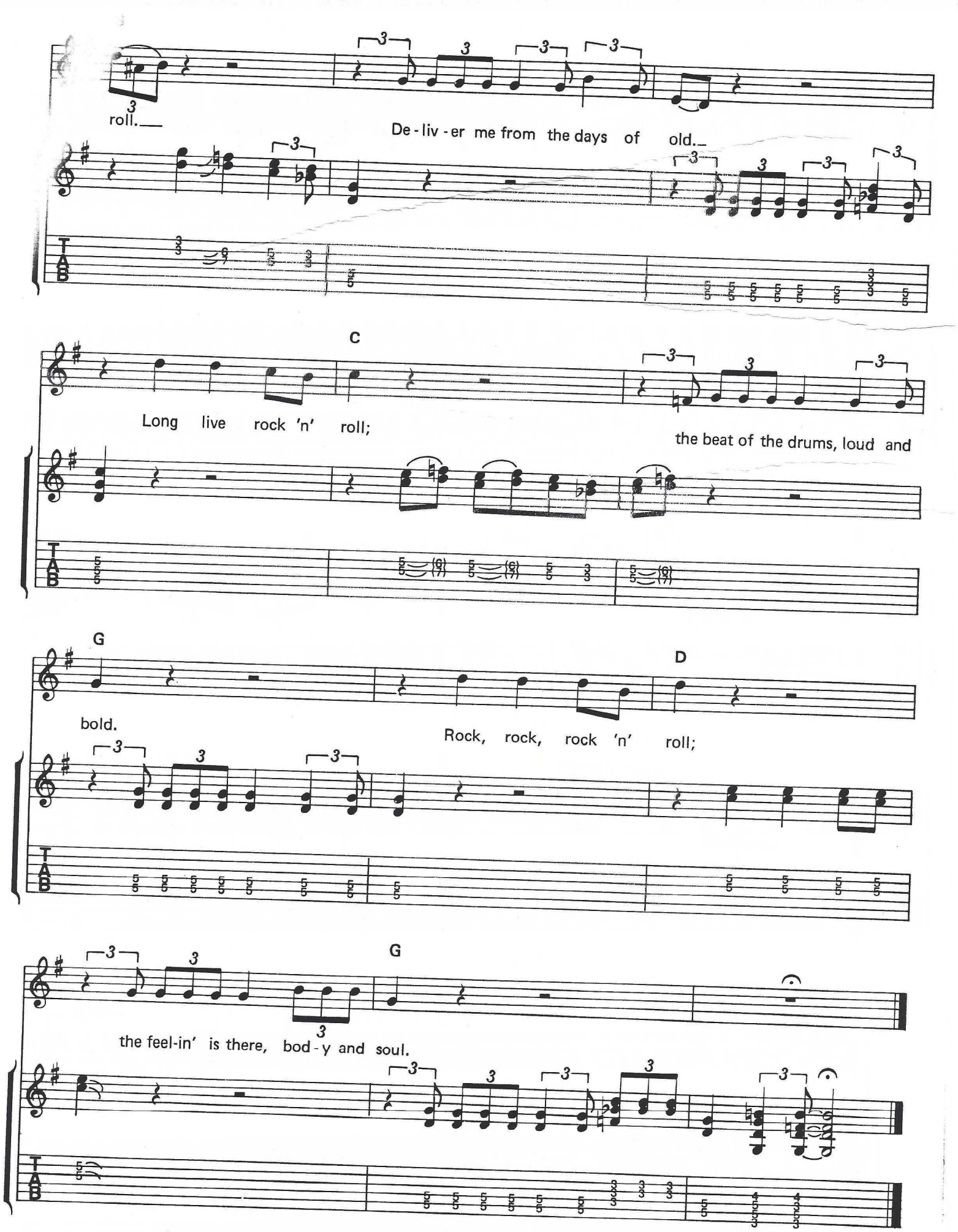

rule.
down.
A - mer - i - can his - t'ry and prac - ti - cal
Close up your books, get out - a your
C
math;
seat,
you stud - y em' hard, 'n' hop - in' to
down the halls and in - to the
G
pass.
street.
Work - in' your fin - gers right down to the
Up to the cor - ner and 'round the
D
bone,
bend,
and the guy be - hind you won't leave you a -
right to the juke joint you go
T
A
B


G
lone.
in.
2. Ring, ring, goes the
4. Drop the coin right in - to the
G
bell.
slot.
The cook in the lunch - room's read - y to
You've got - ta hear some-thing that's real - ly
sell.
hot.
You're luck - y if you can find a
With the one you love you're mak - in' ro -
C
seat.
mance,
You're for - tu - nate if you have time to
all day long you've been want-in' to


G
eat.
dance.
Back in the class - room, o - pen your
Feel - in' the mu - sic from head to
To Coda
D
books.
toe,
Gee, but the teach - er don't know how mean she
'round and 'round and 'round you
(to 3rd and 4th verse)
1. G
looks.
3. Soon as three o - clock rolls a -
2. G
Guitar Solo
go.
T
A
B


G
C
G
D
G
D.S. 𝄋 (4th verse) al Coda
CODA
G
go.
Hail, hail, rock and


roll.
De - liv - er me from the days of old.
C
Long live rock 'n' roll;
the beat of the drums, loud and
G
bold.
D
Rock, rock, rock 'n' roll;
G
the feel-in' is there, bod - y and soul.

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